

April, 1946

Vol. 3, No. 2

Whole No. 10

The Essay Proof Journal



Photo by Ray Kershner

Spacing of Subjects in Square Pair of the One Penny.

Official Journal of the Essay Proof Society

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Published Quarterly by the Essay Proof Society.

CLARENCE W. BRAZER, Editor & Bus. Mgr., 415 Lexington Ave., New York 17, N. Y.

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JULIAN BLANCHARD, Assistant to the Editor & Business Manager.

Subscription Rate.

\$3.00 per year in advance to Non-members and \$2.00 to E. P. S. members.

Price of Single Copies \$1.00 in advance from Secretary S. G. Rich, Box B, Verona, N. J.

There are still available a few copies of No. 1 at 2.00, 2, 3, at 1.50 each,
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Advertising Rates.

Forms close by the Editor on the last day of December, March, June, September.

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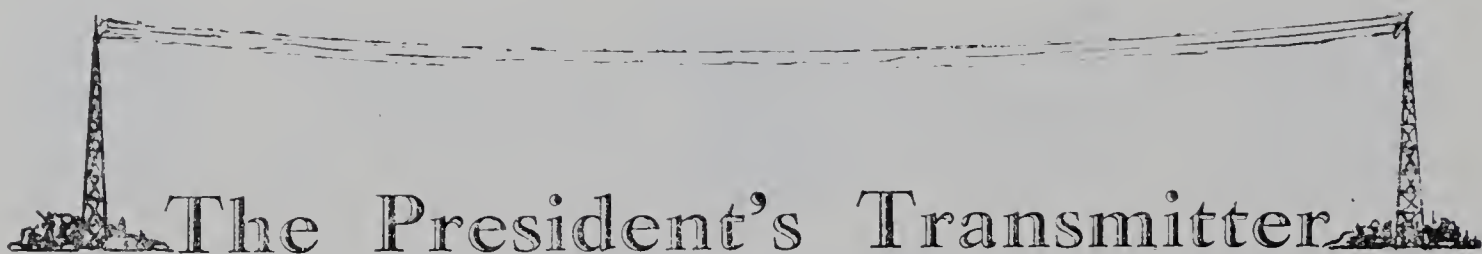
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The President's Transmitter

We have come a long way since our memorable meeting at the Collectors Club back in October 1943.

How well that small group of ardent philatelists has accomplished its self-imposed task of promoting, collecting and studying essays and proofs of stamps and paper money can best be judged by a perusal of the ten issues of our JOURNAL.

It might be well to take stock of ourselves and see just what our inventory shows. From the original group of twenty we have expanded our membership to over four hundred. What we have disseminated in literary and historical information is a matter of record in our JOURNAL. Our exhibitions and displays have brought forth unstinted praise and have been instrumental in making new converts to essays and proofs.

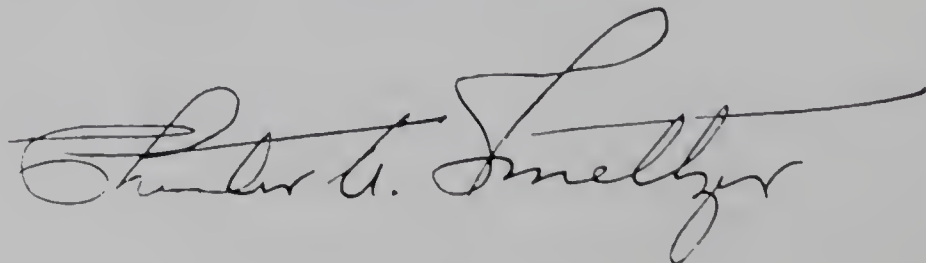
Over ninety percent of our membership includes the cream of advanced philatelists all over the world, who want their studies complete from inception of the essayed designs, leading through the experimental proofs to the issued stamps. Some of our dealer members seem to be losing an opportunity to appeal to these leading collectors by advertising their stamps as well as proofs. Such advertising support is also necessary in order that we maintain the high quality of our JOURNAL. Several collector members tell me their advertising wants pay them well in obtaining special offers of rare proofs.

While it is true that so far United States items have predominated in the exhibits, there has been a gradual awakening of interest in foreign essays and proofs. Recent letters to me indicate a little impatience with the small space allotted to European and Latin American countries in our JOURNAL. We are striving to get our finances in such shape that additional pages can be given over to these foreign items of interest.

To increase further the interest in foreign essays and proofs, your President is offering this year a handsome silver cup, to be competed for annually by exhibitors of foreign essays and proofs. It will become the permanent property of the first collector to win it three times. It is hoped that by this means displays of foreign essays and proofs at national shows may be increased and more collectors of foreign stamps become interested in adding essays and proofs to their collections.

While much has been accomplished, much more remains to be done. One much needed undertaking is the publishing of a catalog that will encompass all known essays and proofs of all countries. It will indeed be a Herculean task, but should it be accomplished, it will be the greatest contribution to philately that any group of philatelists have ever attempted to make.

We have in our group men of outstanding attainments in the field of philately who are competent to undertake this work. Since we have the men, let us have the will, and begin at once to create a fund dedicated to this accomplishment. By such means the true importance of essays and proofs, as the proper antecedents of philatelic items so diligently collected, will be apparent.



Charles G. Smeltzer

Essays and Proofs of Cape of Good Hope Triangulars

By Henry A. Meyer and Stephen G. Rich

The very many proofs of the various triangular stamps of the Cape of Good Hope have not been listed adequately, or with even approximate completeness, in any one place up to the completion of this article in early 1946. In the Catalog listings by Dr. Brazer which appear in the same number of this JOURNAL, we now have a record of those which were in the Charles L. Pack collection and those which are in the A. F. Lichtenstein collection, together with some additions from other sources such as the H. A. Meyer collection. Dr. Brazer's listings are those which he has *actually seen*, and only these; let no person object to omission therefrom of any item "however well known." In this article several such items, not listed by Dr. Brazer, will find mention.

Our purpose here is to assemble compactly in one place, in connection with Dr. Brazer's listings, the information on Cape Triangle essays and proofs which we consider strictly relevant. Numerous details are omitted, which others might include, simply because we do not consider these facts of any importance for this aim. However interesting these matters may be, we have applied a rigid test of relevance. The reader can no doubt find answers to some questions which we do not handle, in the articles listed in our "Sources and References" at the end.

The study of the Cape Triangle proofs is sometimes puzzling or even baffling because of different terminology used by almost every writer. It is at times not easy to determine whether a die, a relief transfer on the transfer roll, a laydown, or something else is meant. Proofs made after issuance of the stamps are quite regularly called "reprints" by many authoritative sources. The chaotic condition of past color naming further makes exact identification of any item mentioned, quite difficult at times. The same color is variously called "vermilion," "bright orange-brown," "orange" and "scarlet" by different writers. Again, the term "scarlet" has been equated to "bright rose" at times, and at others to the more reddish "vermilion" tints.

We have endeavored in this article to bring the terminology into agreement with that devised by Dr. Brazer, set forth in No. 1 of this JOURNAL, and which has won general usage among students of essays and proofs by its definiteness and its effectiveness in avoiding confusions. We have taken some extra care to make sure that we have translated older writers' terminology into this system correctly; we respectfully decline to accept any adverse criticism for not retaining any older nomenclature, however it may be cherished by anyone, or however long it may have been used in any particular case.

1. The Essays

The introduction of stamps in the Cape Colony postal service was initiated as the result of a report made by a Board of Inquiry appointed by Governor Cathcart. This report, dated Aug. 25, 1852, recommended 1d stamps for newspapers and 4d stamps for letters, following the postal rates established by ordinance in 1846 and the provisions of that ordinance for "proper and efficient dies or implements for expressing or denoting any rate or rate of postage for the time being chargeable." The report reads, as to designs:

"In order to obviate errors in sorting letters, or stamping, we would suggest the adoption of a device and shape so different from those of the English postage stamps as to catch the eye at a glance, and we would propose that of a triangle with the figure of 'Hope' in the centre, with the words 'POSTAGE' 'FOUR PENCE' 'CAPE OF GOOD HOPE' on the surrounding border, all on an engine-turned field, as represented in the accompanying sketch by the Surveyor-General."

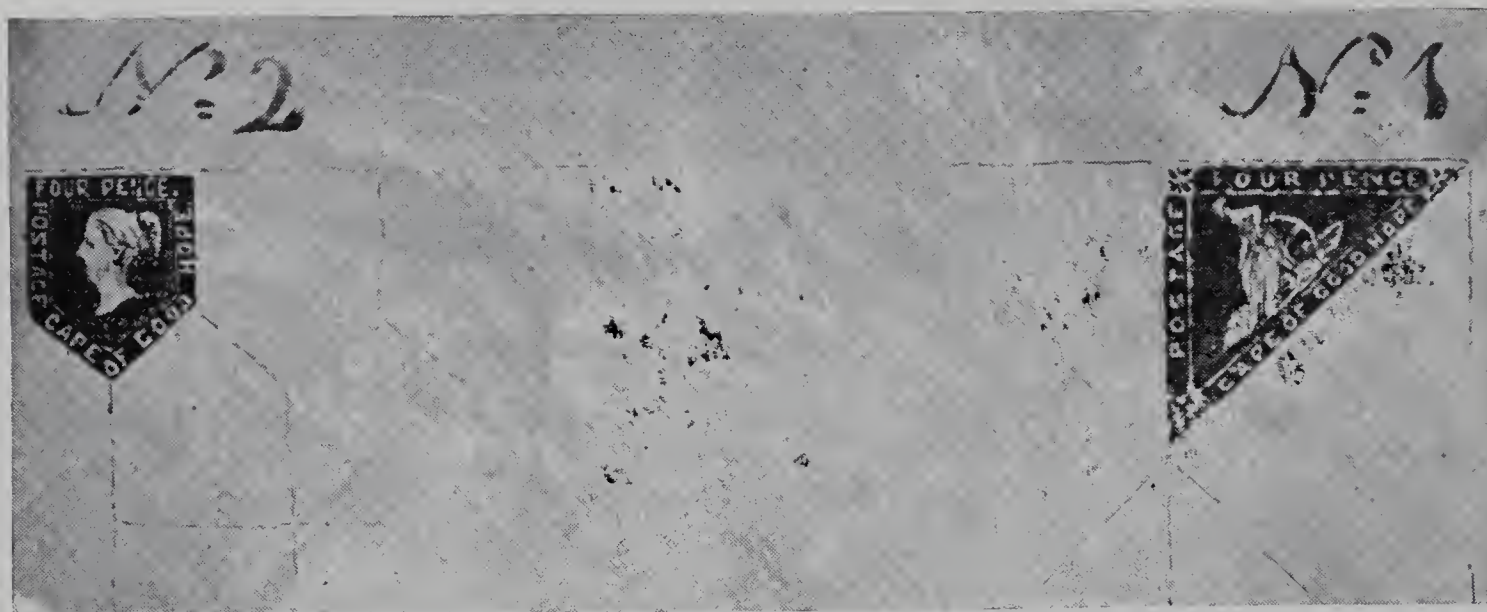


Photo by courtesy of Howard A. Lederer

Illustration 1. The Bell Essays. Reduced from actual size picture in Allis(1).

Surveyor-General Charles Bell of the Cape Colony had made drawings showing the proposed type and another. Within a week, a letter was sent to Perkins, Bacon & Co., via the Secretary of State for the Colonies (in England), forwarding the drawing, ordering dies, plates and delivery of stamps. R. F. A. Riesco secured a photograph of Mr. Bell's drawings which was in the files of the Record Office, Chancery Lane, London, attached to the copy of this letter, up to at least 1940. We do not know whether this material was lost in the extensive damage during World War II. Mr. Allis published this picture in his book (1) page 24; and from that source we here reprint it.

No other copies of the essays, whether the adopted triangular form or the proposed pentagonal one, are known. Much of the history, here not relevant, is given in detail by Mr. Allis.

We have not been able to locate any record of any other essay material, whether in the form of drawings, partly completed die proofs, etc.; nor have we seen any.

2. Proofs of Line-Engraved Triangles

These proofs can be understood and adequately classified only on the basis of knowledge of the special procedures used in making the dies and plates. To the standard sequence of the Jacob Perkins process—die, transfer roll, plate—several steps were added to cope with the needs set by the triangular shape of the stamps and the need to create plates for two values at first and two more later. These steps were fewer for the 1d than for the other values.

Method of Making Dies and Plates

The original, "primary," or "master" die was a single subject of the 1d, engraved with legs of the triangle parallel to edges of the die. Two proofs of it, both showing guide lines, in black, are in the Lichtenstein collection; listed by Brazer as Nos. 1TC1 and 1TC2a.

The engraver is reported as W. Humphries. We believe it likely that Mr. Humphries did only the figure of Hope, and that the lettering and corner ornaments are by another hand. This seems likely since, at even earlier dates, engraving work was divided between specialists in establishments as large as Perkins, Bacon & Co., such as Rawdon, Wright & Hatch; Toppan, Carpenter & Co.; and others.

The background was laid down from the famous "Mother of Postage Stamps" or "Old Faithful" transfer roll, from which so many stamps have derived their engine-turned backgrounds. It is generally understood that the transfer was done in four stages: a lay-down taken, a transfer onto a new roll made, the relief removed for the area covered by the design (in this case the figure of Hope), and then the background transferred onto the die. The transfer roll, its pattern, its origin (made in the United States) and the method of use, are all reported fully by Charless Hahn. (This JOURNAL, No. 5, Jan., 1945, pp. 3 ff.) We have drawn upon that article for the statements just made.

From the master die a transfer was taken onto a roll, producing a single relief of the entire design.

The evidence that this was a single relief will appear as this section proceeds and will find summary in a special section.

The One Penny Die and Plate

From this single relief of the 1d value, a square pair was laid down to form a working or "secondary" die. The two subjects are identical. In this case, the distance between the two facing hypotenuses is not uniform. At one end it is 1.4 mm; and at the other it is exactly 1 mm. Thus the two stamps are not exactly parallel on any square pair of the 1d.

All proofs from the secondary die of the 1d, and all sheets of 1d, whether printed as proofs or as stamps, show this non-parallel placement of the members of each square pair. It shows likewise in all other pairs and in all blocks.

The plate of the 1d was made by means of a transfer of a pair from the secondary die onto a transfer roll. This relief was used as if a single square stamp: 15 horizontal rows, of 8 square pairs or 16 stamps each, formed the plate of 240 subjects.

The Four Penny Die and Plate

For the 4d value the process was more extended.

The accepted statement of the process, given in Allis ⁽¹⁾, is that a square pair was laid down; that the words "ONE PENNY" on each subject were removed therefrom; and the words "FOUR PENCE" engraved in the empty spaces. The two subjects naturally differ slightly in this new engraving, giving us the well known Die 1 and Die 2 of this value. Dr. Brazer has pointed out to us that the removal of the words "ONE PENNY" from the secondary or laydown dies, on two subjects, seems less likely than the removal of the words from the relief on the transfer roll, one subject only. The process of removing incised lines by scraping and levelling up the surface from behind, as described by E. A. Kehr (This JOURNAL, No. 1, Jan., 1944, pp. 11-13) is far more difficult and expensive than grinding off the words from the relief. We have seen that this grinding off of portions of the relief was used when transferring the background, to prevent insertion of the pattern on the engraved figure of Hope.

Therefore, we tentatively set the process of making the 4d, plate by all evidence at hand, as consisting of these stages:

1. Removal of words ONE PENNY from single subject relief (transfer from master die) on the transfer roll.
2. Laydown of square pair from mutilated relief.
3. Engraving, by hand, of words FOUR PENCE into the vacant space on each subject of the laydown die of the square pair.
4. Transfer of relief of the square pair of completed design onto a transfer roll.
5. Plate laid down: 15 square pairs per row, 8 rows.

The 4d square pair is not derived from the 1d square pair. This we state definitely. The two subjects are not aligned the same way in these pairs. In contrast to the non-parallel alignment of the subjects of the 1d, those of the 4d are set with hypotenuses exactly parallel. These are 1.4 mm. apart through their length.

The hand-engraved words FOUR PENCE differ in the two subjects, giving the well known "two dies," Die A and Die B.

The plate-making relief of the 4d square pair was taken up onto the same transfer roll as that of the 1d square pair. This roll, mutilated irregularly by grinding, was in the possession of Perkins, Bacon & Co., in 1929. From it a small plate was made, of one square pair of each value. Proofs from this plate were inserted into Allis' book of 1930 ⁽¹⁾ on page 77. We understand that the transfer roll has since then become property of the Royal Philatelic Society of London.

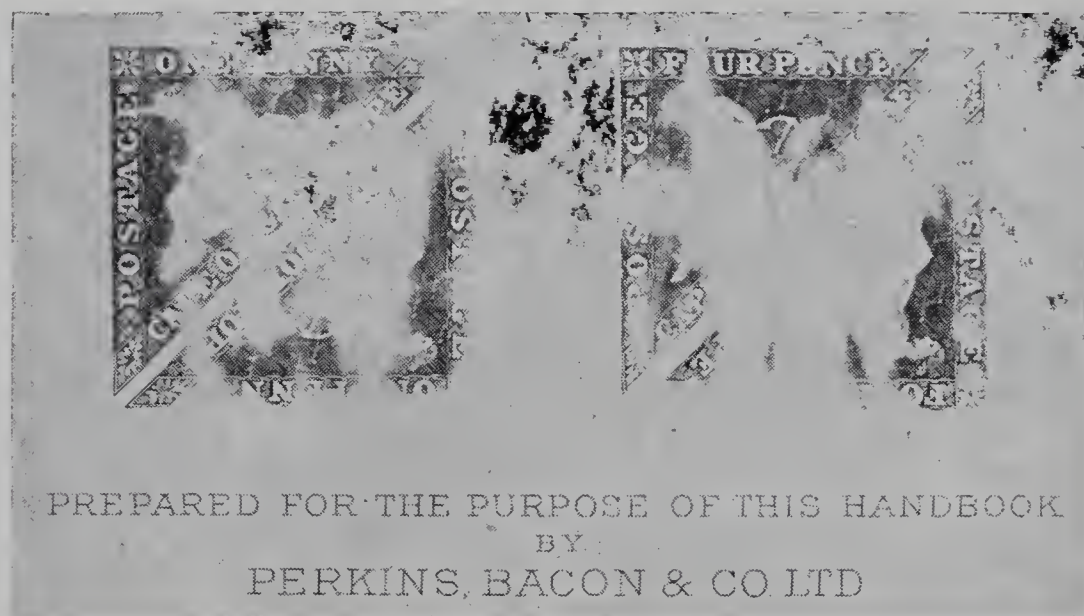


Photo by courtesy of Howard A. Lederer

Illustration 2. The 1927 Mutilated Proofs. From original in Allis (1).

The Sixpence and Shilling Dies and Plates

When the 6d and 1s values were required for the new rates in 1857, the same process as for the 4d was used. We do not know whether the mutilated single relief still existed, or whether a new one was made. Like the 4d stamp, the 6d and 1s values likewise show two dies in each square pair, differing in the lettering of the words of value.

In the two new values, the two subjects of each square pair show characteristic alignments:

The 6d has hypotenuses parallel, spaced 1.4 mm. apart (same as in the 4d).

The 1s has hypotenuses parallel, spaced only 1 mm. apart.

The transfer roll with the single relief from which the words of value had been removed, has not survived. We do not know of any proofs of the laydowns for the 4d, 6d or 1s before the words of value had been engraved into these working dies. Presumably such proofs were pulled, for use of designer or engraver; but none appear to have survived.

In separate sections we treat later the differences between the two dies of each value, the alignment of the subjects in the square pairs, and the significance of the latter.

Previous writers have classified the proofs of the engraved triangles into those of Perkins, Bacon & Co., and those of Thomas De La Rue & Co. after the change of stamp-making contractor in January 1862. Except for the plate proofs of the 1d and 6d on CC watermarked paper, which are definitely dated thereby, the evidence for such classification is definitely inadequate. This is the more so, because we find the die proofs of square pairs in black on glazed card attributed to De La Rue, while an exactly similar proof of the single subject master die is attributed to Perkins, Bacon & Co. We deem it sound procedure to leave the question unsettled unless further evidence can be unearthed. Therefore, we state that certain proofs have been "Attributed to De La Rue"; but we definitely ascribe to that firm only the few that for one or another reason may be clearly recognized as not of Perkins, Bacon & Co.'s making.

Possible Confusions

We now take up several sources of confusion.

Sefi (⁴) illustrated square pair proofs of all values, which he stated were "probably from a small experimental plate containing a row of two or more pairs." This inference was derived from the fact that the copies which he saw and illustrated lacked large margins on two opposite sides in every case. We are without other evidence which might even point towards such a plate having ever existed. This particular evidence must be dismissed in view of the existence of identical items with wide margins on all four sides. Mr. Sefi was misled by trimmed items, such as are familiar to all students of proofs made for various countries by the Bank Note Companies. In some cases these are known only trimmed thus, or only trimmed on all four sides.

Further confusion has come from the cutting of die proofs into diagonal halves, thus dividing square pairs. Such halves were sold in the Yardley auction, London, 1944, as if they were proofs of single subject dies. Every such specimen has turned out to be cut along the hypotenuse so closely that it clearly is half of a square pair. In no case is the bottom margin wide enough to extend the 1 mm. to 1.4 mm to the other subject of the pair. The size of the proof, over-all paper measurement, is such that it could easily have been trimmed out of a diagonal half of a square pair die proof. This holds for each of the few copies seen.

Another confusion deals with the plates and dies themselves. On the basis of the bill for the dies and plates of the 4d, rendered by Perkins, Bacon & Co., given by Allis (¹) on page 29, we might properly presume that the plates were case-hardened. This same firm's bill for the 6d and 1s plates, page 29 of the same work, does not mention case-hardening the plates, but only the dies and (relief) transfer rolls ("circular dies"). That some of the plates were case hardened and others not, seems most unlikely. Knowing the processes used throughout, we believe that none of the plates were case-hardened at all and the firm's office made out the first bill incorrectly. We know that unhardened plates were used then and for many years later by most stamp-makers; and that Rawdon, Wright & Hatch of New York, stated that such plates were good for over 30,000 impressions without showing appreciable wear, in the 1850's. The largest number of impressions from any Cape Triangle plate was 34,474 sheets of the 4d.

We therefore take it as most likely that all the four plates were unhardened.

The 4d Black Plate Proofs

The plate proofs of the 4d in black have added further confusion.

For many years, the 4d in black, on regular Anchor watermarked paper, has been known. Its nature has been disputed. Not even one fact yet adduced by anyone indicates that it is other than at best a trial color proof, or a trial of the plate in black for some purpose not stated but presumably connected with the printer's work. The existence of what appear to be cancellations on two of the known copies has lent plausibility to several fanciful theories about this plate proof.

Its history, as given by the Williams brothers (²), makes any person acquainted with proofs recognize instantly that this is one of the many cases in which a finished plate proof or trial color has been mistaken for a stamp. The "cancellation" is vague on both copies: too vague for any sure identification. A slightly discernible design on one resembles remarkably the well known counterfeit of the Cape's triangular grid cancellation. But it could be an accidental smudge on either copy. Rich has disposed of several of the fanciful theories seeking to make out that this is a stamp (³). The 4d black proof antedates at least October, 1861; for it is listed in Potiquet's catalog published before the end of that year but dated 1862 (Hardy & Bacon, *The Stamp Collector*, 1897, p. 66, give the date of Potiquet's book). Prince Albert, the Prince Consort, died Dec. 14, 1861; this fact rules out all theories that this was a mourning stamp for him.

We cannot rule out the possibility that the proof sheet in black may unintentionally have been included in a shipment of stamps; and thus have escaped into actual use. Evidence for this is, however, totally lacking. We therefore consider the 4d black a good honest trial color plate proof, on a par with the U. S. 2c Navy Dept. in green.

Proofs After the Stamps Became Obsolete

After Perkins, Bacon & Co. lost the Cape stamp contract, the plates and apparently nearly all the dies, as well as perhaps the transfer rolls, were taken to De La Rue's. However Perkins, Bacon & Co. retained two transfer rolls, containing on one reliefs of the square pairs of the 1d and 4d, and on the other similar pairs of the 6d and 1s. The evidence for this retention consists of later die proofs, with mutilated values, as well as in the actual existence of one of these transfer rolls. We have mentioned this roll and the plate and proofs made by its use, earlier in this section.

The oft-quoted official statement that "all" went to the Crown Agents and thence to De La Rue's, is simply not correct. We do not know whether the transfer rolls retained by Perkins, Bacon & Co. were the originals, or new ones made before turning over the various material to the Crown Agents.

Proofs of square pairs of various values were pulled in many colors, long after 1862. Dates as late as 1902-1929 have been ascribed to these, by Perkins, Bacon & Co.

These proofs are all definitely recognizable as the work of Perkins, Bacon & Co. They are on the same papers and in the same colors as other proofs, of a period from 1890 onwards, known to be Perkins, Bacon & Co. products. These later die proofs were used as salesmen's samples, etc.

The later die proofs with mutilated values are of much interest. We understand that the defacing was done in order to forestall possible legal difficulties that might arise if complete replicas of actual stamp designs had been made. Thanks to Dr. Brazer, who has carefully examined a die proof of the 1s in deep orange-orange-red owned by Meyer, and study of other items in the Meyer and the Lichtenstein collections, we are able to bring the entire series into order.

For pictures of the mutilated-die proofs, see the Catalog Section of this JOURNAL.

There are two groups with mutilated words of value. The first group, the only one known to Allis, had the values lightly effaced, by means of not too deep lines, parallel. The words still show faintly. These come on a medium thickness paper.

The second group has the words of value effaced more fully, so that only by minute and careful examination can traces of any of the letters be found. The effacing lines appear to run together into a solid mass of color. Some of these come in several states or stages: one subject only defaced, area of defacement enlarged, and both subjects defaced. These come on a thin card.

In all cases the defacing is done by etching, on the laydown die. The lines clearly show the characteristics of etching, not of engraving. In a ground spread over the area, parallel lines were ruled. Etching fluids were applied. Apparently the lay down dies were re-defaced more heavily for later printings, by further etching. It is also only fair to state that we lack sure evidence whether the lightly or the heavily defaced proofs are the earlier—just as we have only unreliable hearsay for all actual dates.

In the case of the most heavily defaced proofs, the etched lines are so deep and wide that the ink used in printing runs together into a single mass of color, giving an impression as if it had been applied later with a brush. Yet under Rich's microscope, it is clearly seen that it is all one printing, with the plate not wiped so far as to reduce the amount of ink left in this large hollow.

Perkins Bacon & Co., we learn from Dr. Brazer, made a series of printings in 1929, consisting of groups of stamps of various countries. From this series he has shown us an earlier proof which includes the Cape 6d and 1s in undefaced square pairs. He has also shown us a proof from Plate 6 of this series, which which does not include the Cape Triangles, but does have 18 types of Barbados, Ceylon, etc. and a printed legend on it:

"Printed October 1929. Reprints of specimens printed 1902-1919, cancellations re-engraved as near as possible to original copies. Perkins Bacon & Co. Ltd. James D. Heath, Managing Director."

The "cancellations" mentioned are the mutilations which "black out" the value or other words, and must not be confused with "cancellations" in the ordinary philatelic or postal sense.

Dr. Brazer believes these laydowns were made from transfer reliefs, and the values then defaced, or erased, or mutilated, duplicating approximately in 1929 the same process and results as in 1902-1919.

We are not able to assign either group of proofs we have mentioned to the 1929 material; but we hope that, when Dr. Brazer publishes a promised article, with illustrations of the 1929 proofs showing the various items, we may be able to arrive at a judgment on this.

List of Known Engraved Triangle Proofs

In order to supplement Dr. Brazer's cataloging of the Cape Triangle proofs actually seen by him, we here give a list of all the known proofs of the engraved Triangles. In some cases the reader may imagine that an item has been overlooked; but we have combined different reports of the same item by different authors. Translation of the very varied and often haphazard terminology which has been used, has been done, bringing it into coherent consistency. This has often enabled us to negate such statements as that of Sefi⁽⁴⁾ who wrote ere the black square pair die proofs were known (or had been heard of by him or anyone he consulted) and gravely assured us that they exist trimmed close on two sides and in no other state. Every item listed by Allis is included.

We have endeavored also to give a convenient classification of these proofs in this listing.

Die Proofs: presumably by Perkins, Bacon & Co. If Not Otherwise Noted.

Contemporary with the stamps:

Of the original single subject die:

- 1d in black on large white card.
- 1d in black on thin white wove paper.

The card proof is known trimmed. One copy is described as "from incomplete die." Engraver's guide lines show. At least 3 copies in all are known.

Of square pairs: many exist cut in halves diagonally, and some exist with two margins around pair trimmed close.

- 1d in black, thin hard wove paper.
- 1d in black, glazed white card (ascribed to De La Rue).
- 4d in black, thin hard wove paper.
- 4d in black, glazed white card (ascribed to De La Rue).
- 6d in black, thin hard wove paper.
- 6d in black, glazed white card (ascribed to De La Rue).
- 6d in black, India paper or card ("Composite")
- 1s in black, thin hard wove paper.
- 1s in black, glazed white card (ascribed to De La Rue).
- 1s in black, India paper on card ("Composite").

Later Die Proofs, ascribed to the period 1901 to 1929:

Of square pairs, unaltered:

- 6d in black, on thin soft card.
- 6d in black, slate, carmine, blue, brown, red-brown, yellow-green, deep green, yellow, violet, purple, orange, bright rose, on plate paper. 6 copies of each reported made.
- 1s in black, on thin soft card.
- 1s in black, slate, carmine, blue, brown, red-brown, yellow-green, deep green, yellow, violet, purple, orange, bright rose, on plate paper. 6 copies of each reported made.

Of square pairs, altered or defaced:

Lightly defaced by etching through words of value, on medium thick hard transparent-meshed wove paper:

- 6d with words of value defaced on both subjects: in blue, violet, claret, rose, yellowish brown, brown. 6 copies of each reported made.
- 1s with words of value defaced on both subjects: in black, blue, purple, green, deep orange, "scarlet."

Heavily defaced by etching through words, no traces of words showing through defacement, on thin white card:

1s with POSTAGE and ONE SHILLING defaced on one subject; other subject unaltered; in orange.

1s with ONE SHILLING only defaced on both subjects; in dark purple, lighter purple, green, bright rose and red-orange.

Plate Proofs

1d in black on slightly toned wove paper.

1d in black on thicker white wove paper.

1d in black on thin wove paper.

1d in rose red, stamp paper with Anchor watermark sidewise.

1d in rose red, stamp paper with Crown CC watermark sidewise (Made by De La Rue).

4d in black on thick white wove paper.

4d in black on stamp paper watermarked Anchor, normal. Hitherto usually considered a stamp. 6 copies known.

4d in blue on unwatermarked wove paper. (Probably some or all copies overprinted SPECIMEN). (Ascribed to De La Rue by Allis).

4d in blue on unwatermarked wove paper, blued back.

(4d in bright blue on stamp paper, Anchor watermark, normal, ink showing through paper. Sold as proofs in the 1930's, but probably gumless unused copies of Perkins, Bacon & Co. bright blue shade of the stamp).

6d in black on thin paper.

(The next three may not actually be proofs; but two of them are so listed by Allis. Hence we report all three here).

6d in pale lilac, on stamp paper watermarked Crown CC. (Made by De La Rue). Reported by Allis as overprinted SPECIMEN.

6d in bright mauve, on stamp paper watermarked Anchor (normal), overprinted SPECIMEN. (Made by De La Rue).

6d in bright mauve, on stamp paper watermarked Anchor (normal), overprinted CANCELLED. (Made by De La Rue). In Meyer collection.

1s in black on slightly toned wove paper.

1s in black on thicker white wove paper.

From a new plate, of two square pairs 14 mm. apart, transferred from the mutilated roll; most of figure of Hope ground off each relief. Made Jan. 18, 1929 for an insert into Allis's book.

1d in black on thick cream wove paper.

4d in black on thick cream wove paper.

3. The Spacing of Square Pairs.

In the preceding section, we have presented the results of our own measurements on die proofs, plate proofs and stamps, showing that within each square pair the spacing between stamps is:

On the 1d:—1.4 mm. at one end, 1 mm. at the other.

On the 4d:—1.4 mm. throughout.

On the 6d:—1.4 mm. throughout.

On the 1s:—1 mm. throughout.

See Front Cover for Illustration 3. From plate proof in black, Meyer collection.

This variation in spacing has been unnoticed all these years, despite the intensive study given the Cape Triangles by a host of able students. Yet the lack of alignment between the two stamps of the 1d square pairs at least as conspicuous as the differences between the two dies of such a pair on the other values. Perhaps we who write should blush for not noticing it before the end of 1944!

This variation appears to indicate definitely that the secondary or working die for each value was constructed independently.

The most reasonable explanation of the differences is on the ground of a single relief being taken from the master die. With this relief, a square pair was laid down by two entries for the 1d. The words of value were ground off the relief, and another square pair laid down, by two entries, for the 4d. It is apparent that the spacing was intended to be the same; but that one entry for the 1d was made slightly crooked, creating the difference in distance between stamps.

When the 6d and 1s square pair secondary dies were made in 1857, either the same mutilated relief or a new one like it, made anew from the original die, was used as with the 4d. The spacing was, however, slightly different on the 1s die; the two subjects were placed closer together.

An alternative possibility is that there were made, by transfer from the master die, four separate pairs of reliefs: a square pair of two reliefs for each value. On three of these reliefs the words of value would have been ground off each subject before laying down the die.

We rule this possibility out as unlikely, for the following reasons:

1. If the relief of the 1d had been of a pair, there would be no occasion to make a square pair die of that value. But we have the proofs from such a die.

2. The bills rendered by Perkins, Bacon & Co., as cited by Allis⁽¹⁾ pp. 27 and 29, clearly show that the cost for making the 6d and 1s plates was less than for the 1d and 4d plates. This points to the use of the relief already mutilated, for making the dies for the 6d and 1s.

3. The variation in alignment, together with fact 2, points very definitely to a single master relief, one subject only.

4. Various pieces of evidence from other stamps of the same period, made by Perkins, Bacon & Co., indicate that the single relief was their normal, usual method of working. We mention their stamps for Natal, Chile and several West Indian colonies as examples in point.

We are aware that multiple relief transfer was used in plate making by some American firms at this time; but construction of a secondary die by means of it and use of such a die in making plates, have not been discovered by us in any report, record, or article.

We consider that the evidence definitely shows that only one master relief, of one subject only, was used.

4. The Two Dies of the 4d, 6d and 1s.

The differences between the two dies of each of the three higher values shows much more readily in the proofs than in the actual stamps. Therefore, and since these differences are not in readily accessible print but only in Sefi's article⁽⁴⁾ and Allis' book⁽¹⁾, both difficult to secure, we consider that this article would not serve its full purpose without presenting these differences. We are indebted to Howard Lederer for the photograph of Sefi's illustrations, which we have rearranged and to which we have added pointing arrows.

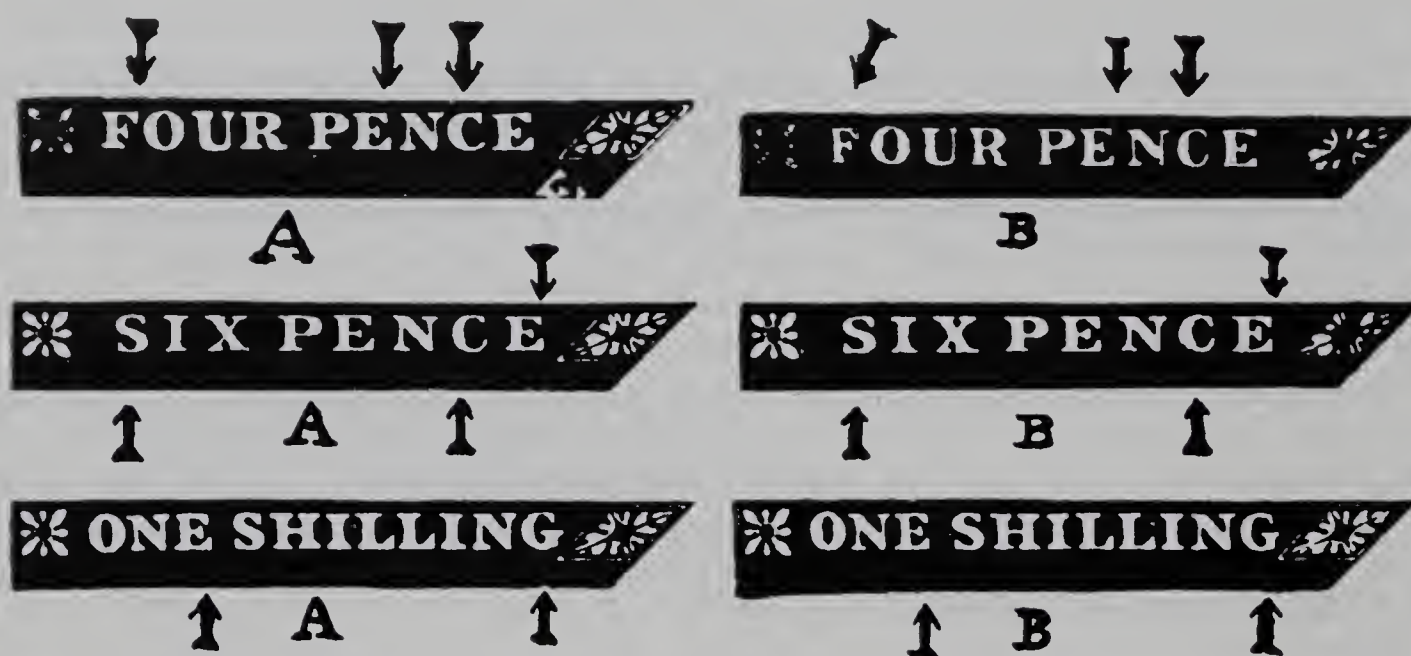


Photo by courtesy of Howard A. Lederer

Illustration 4. Stigmata of the Two Dies of the 4d, 6d and 1s. From Sefi (4); rearranged by the present authors.

On the 1d, the two subjects, both transfers from the master die unaltered, are alike.

On the 4d, the hand-engraved words of value, engraved into transfers from a mutilated relief from the master die, differ thus:

Die A: F always unmarred; first E has top limb conspicuously shorter than bottom limb; C has left curve conspicuously thicker than any other line in the entire two words.

Die B: F usually shows a flaw, (a spot or almost a small letter U), in upper right serif; first E has both limbs almost same length; C has left curve not visibly thick and almost straight on inner margin.

(Tail of R appears also to differ between the dies, but this is not a useful discriminatory stigma).

On the 6d, the dies, similarly made, differ thus:

Die A: Lower limb of S shorter than upper one; C has left curve not visibly thick and inner margin noticeably straight; final E has small serifs on top and middle limb and top limb noticeably shorter than bottom one.

Die B: Lower limb of S same length as upper one; C has left curve conspicuously thicker than any other line in the entire two words and curved inner edge; final E has all serifs of similar size and top limb almost as long as bottom one.

On the 1s, the dies, similarly made, differ thus:

Die A: "Lower jaw" of G broad, thicker or wider than any other line in the entire two words; E has top limb visibly shorter than bottom one.

Die B: "Lower jaw" of G conspicuously narrow; E has top limb almost same length as bottom one.

(Both L's differ, with longer bottom right serifs on Die A, but this does not seem to be a useful discriminatory stigma).

We remind the readers that every square pair, and in fact *every* pair, of the 4d, 6d and 1s stamps, show one stamp of each die.

We have retained the die designations of Sefi, just as did Allis. Strict consistency would have required us to reverse these for the 6d.

5. The Background of the 6d Engraved Triangle.

Many years ago, Sir Edward D. Bacon, in his "*Line Engraved Stamps of Great Britain*," page 21, footnote, stated that the background on the 6d of the Triangles is different from that of the other values and apparently derived from a different source. Sefi⁽⁴⁾, commenting on this statement in 1924, concluded that the design was identical but "weaker" than on the other values. Bacon's statement has been reprinted without evaluation in this JOURNAL, No. 5, Jan. 1945, page 6. Evidence against Bacon's statement has been given in this JOURNAL, No. 6, April 1945, pages 85-86, by one of the present authors.

Examination of the die proofs clears up the situation. On these, there is no difference in the design. The background is the same in every detail on the 6d as on the other values; but is not so readily visible because of the character of the ink used: a rather granular texture masks the finer lines in part. On the stamps, the spindle-shaped vertical dashes in the background fail to show up almost entirely. This is due to the dull and flat colors of ink used.

But even well-printed 6d stamps do not show the vertical dashes except faintly.

We ascribe this to insufficiently deep transfer, when making the relief for the 6d square pair on the transfer roll. The relief did not pick up these finer lines as fully as for the other values. Thus almost every copy of the 6d has the appearance of a slightly worn plate printing. Yet only 4,231 impressions were taken from the 6d plate, including the gray and the lilac Perkins, Bacon & Co. printings and the De La Rue printing: only that many sheets were printed of this value.

We can only regret that the old confusion has been brought back to philatelic notice. The Bacon statement was made before knowledge of the manner of making the secondary dies for the 4d, 6d and 1s stamps became available.

We repeat: the difference in the background, as between the 6d and the other values, is shown by the evidence of the proofs and the stamps, to be only an interesting trace of incomplete transfer when making the relief for the square pair. The transfer is incomplete only in not having been carried far enough to bring all the finer lines onto the relief.

We have unfortunately not had occasion to examine 6d plate proofs to substantiate what we found; the 6d plate proof in black should give definite evidence of incomplete transfer over the whole design, not masked by the dull color of the inks used for the actual stamps.

The die proofs give definite evidence that the 6d was not different from the other values until the final square pair relief was made. The actual stamps give evidence that the difference is not due to poor transfer in making the plate; for the missing lines of the background are not present in any copies we have seen. We have probably made a statistically valid random sampling of the 240 positions of the plate, as Rich alone has examined some 30 copies on this point, during 1945. The probability that some few subjects might be more fully entered on the plate than the greater part of them, and might thus show some background lines missing in most, must not be ruled out. Should this be demonstrated, we should have to ascribe the difference from the other values to a varied degree of transfer from the relief to the plate.

6. Synopsis of Dies, Reliefs and Nature of Imprints

This synoptic table was drawn up by Mr. Meyer and used by both authors to keep clear in our minds the exact situation for each stage in the processes shown by the various proofs. With the thought that it may be of use to others we include it.

Stage	Character of lines on metal object	Kind of Print	How letters show in the print	How letters are in the metal
Original or master die	Negative (Incised)	Positive	White	On surface
Master transfer roll	Positive (In relief)	Not printed	Not printed	Incised ("sunk")
Secondary or laydown die of 1d stamp (pair)	Negative (Incised)	Positive	White	On surface
Transfer roll of 1d stamp (pair)	Positive (In relief)	Not printed	Not printed	Incised ("sunk")
Secondary or laydown dies of 4d, 6d, 1s stamps (pair)	Negative (Incised; partly by transfer; partly newly hand engraved)	Positive	White	On surface
Transfer rolls of 4d, 6d, 1s stamps (pairs)	Positive (In relief)	Not printed	Not printed	Incised ("sunk")
Plate of 240	Negative (Incised)	Positive	White	On surface

7. Proofs of the Woodblocks

The "Woodblock" issue of 1861, as is well known, was not made from woodcuts at all, but from stereotypes, single subjects, mounted on a wooden base. This issue was typographed in Capetown from these plates of stereotypes, by Messrs. Saul Solomon & Co., when a shipment of stamps from Perkins, Bacon & Co. failed to reach the postal authorities in that city, and an actual shortage of stamps would have occurred. Curiously enough, it has come out that the shipment was on the wharf at Capetown, hidden under other freight, when the woodblock stamps were ordered and during the period of their use.

The original steel dies were engraved by C. J. Roberts of Capetown, for each value. From them, the Solomon printing shop took molds and cast the necessary number of stereotypes. We do not know what material was used for the molds; plaster of paris, clay and "flong" were all in use for stereotyping at this time. The nature of the slight flaws, constituting three well-defined types of the 4d, would seem to Rich to indicate that plaster of paris was used; the flaws and variations seem to be of the shape of chips of that substance. Meyer gives no opinion on this. Both of us would like further evidence on this aspect.

It is clear that at least three separate molds were made for the 4d value, as the three types are not mutually derivable by further chipping of one or two molds. On the 1d., the evidence does not yet indicate any number of molds. F. Pfeifer, of Artcraft Press, Verona, N. J., printer often consulted on philatelic printing problems, assures Rich that a plaster stereo mold would not last beyond 50 casts and still be usable and clear; that a clay mold might go bad at 30 casts; and a flong mold is normally worthless after 10 casts.

These original dies and plates are still in existence. They remained in the custody of the Colonial Treasurer until 1901, when they were defaced by drawing a vertical line through each die and each subject of the two plates with a sharp instrument. They were then presented to the South African Museum, in Capetown, and are there preserved. See Allis⁽¹⁾ and Jurgens⁽⁸⁾ for the story.

No proofs and no essays of the period of issue are known. If any such existed, whether as engraver's proofs during making the dies, or as printer's proofs of the plates, whether for his own purposes or for submission to the postal authorities for approval, they do not now appear to exist. We postulate their having existed, in the light of knowledge of normal printing and engraving procedure.

Later Proofs

The later proofs have long been known as "reprints," and this term has been used consistently by even so able a recent student as Jurgens⁽⁶⁾,⁽⁷⁾,⁽⁸⁾ These proofs have found place, in some cases, in stamp catalogs under that name. We do not here argue the question of legitimacy of so calling them. We merely take the stand that the usage of essay and proof collectors has long since accepted printings after issue, and after demonetization, as proofs. The term "reprint" seems by now to have acquired a definite meaning of a further printing as much like the stamp as possible, not for postal use like a reissue, but made to sell to collectors.

We therefore consider all the "reprints" and "reprintings" as proofs, in exactly the same way as the U. S. 1847 and later proofs, made up to 1902 or later, are so called. It is our judgment, however, that proofs made after issue of a stamp or after it has been withdrawn from regular postal use, should have a special term to designate them. The devising of such a term is not the business of this article, however.

Forgeries

A report was circulating in the days from 1880 on, that "official imitations" had been made in 1873, and was included by Sir Edward D. Bacon in his 1895 book on Reprints. Inquiry to A. Jurgens, today's best informed student of the Woodblocks, reveals that no trace of any such imitations has been found. Mr. Jurgens believes the report refers to counterfeits made about 1873. These are lithographed jobs, with wide irregular lettering, closer to that of the engraved stamps than that of the Woodblocks in style. Paper is white wove. The 1d appears in orange-red and in black; the 4d in a light blue. We suspect that these are really illustrations in color from some book, published before illustration of stamps in color was prohibited in so many countries. A very wide N in "PENNY" or "PENCE" is an unfailing key stigma for these 1873 forgeries or pictures.

The 1883 Proofs

The first proofs which we have of the Woodblocks are the plate proofs made in 1883, by official authorization. Saul Solomon & Co. printed them in March 1883. They were made for distribution to postal administrations in other countries, which had requested specimens of all stamps then or previously in use in the Cape, for their official reference collections.

195 sheets of each value were made: 12,090 copies of the 1d and 12,285 of the 4d, on a white wove paper with white or colorless gum. The odd quantities printed are due to the fact that the misplaced stereos, one on each plate, which had caused the famous "Woodblock Errors" of color on the actual stamps, had been removed, along with one more stereo from the 1d plate, during the printing of the stamps in 1861.

The 1883 proofs were not made for postal use. None were sold as stamps. Nevertheless, considerable numbers of each value found their way into philatelic hands. From 1883 on to apparently 1900, now and then some persons would attempt to use them for postage. Allis⁽¹⁾ page 67, states that this was done to secure cancelled copies. A number of cancelled copies, on piece, are known. The Pack collection included a fair number, which have passed into other hands during the 1944-45 sales of that collection. Apparently none exist on complete cover any longer. The cancellation is the regular triangle grid of the Cape in all cases seen by or reported to us. (This cancelling device lingered on for many years in some offices, being known as late as 1901 at Worcester, Cape Colony, on a cover in the Rich collection). As a result of this attempt to use the 1883 Woodblock

plate proofs for postal payment, despite the government not having received their face value in money for them, the triangles, engraved and Woodblocks alike, were demonetized in 1900.

The 1883 plate proofs appear to exist at present only as singles and square pairs, both in normal condition and cancelled.

The orange-red color of the 1d 1883 proof, the dusky blue color of the 4d, and the paper used, instantly distinguish them from the actual stamps, any counterfeits and any later proofs.

The 1927 Proofs

No further proofs of the Woodblocks were made until 1927. In that year, in connection with the preparation of Allis's book⁽¹⁾, permission was secured by him to have two proofs in black made from each of the Woodblock plates. One of each was to go to Mr. Allis for illustration copy for his book; the others were to be for the Museum's exhibits.

However, the instructions were not followed. Several more sheets of proofs were printed and not destroyed, despite an official announcement that "the waste was destroyed." A total of eleven sheets is known to have existed; five apparently being of the 1d and six of the 4d. Two have vanished, leaving nine known to be still extant. All nine sheets are reported as being complete. Mr. Allis's two sheets were sold after he died, and are now in the Lichtenstein collection. The story is given fully by Jurgens.⁽⁵⁾

In 1932 a printing of one more sheet in black from each plate was authorized. According to Jurgens⁽⁵⁾, our sole source of detailed information, no new printing was made. Some of the 1927 prints were found in the Museum print shop; two of these were sent out. Other sheets escaped at various times and in ways unknown: so that of the nine extant sheets, seven are now in private ownership.

The Jurgens 1940-41 Proofs

The latest printings of proofs, this time in color as well as in black, were made on Nov. 26, 1940 and March 13 and 14, 1941. These were definitely authorized proofs, made primarily for inclusion in the Barbara Jurgens collection of Cape Postal History, then being set up as an exhibit in the South African Museum. The story of these 1940-41 printings is fully covered by Jurgens.^{(6),(7),(8)} Incorrect statements about them were published by Moseley⁽¹⁰⁾ and corrected in part by Rich.⁽⁹⁾

The November 26, 1940 proofs from the plates, on ordinary wove paper, totalled originally 35 sheets of the 1d in "carmine and brick red" and 30 of the 4d in blue. 6 sheets of the 1d (3 in each color) and 3 of the 4d were retained entire. In sets of three, these were placed with the South African Museum, the Royal Philatelic Society of London and A. Jurgens. The Museum's set was later destroyed. From the remaining sheets, 116 copies of the carmine 1d, 56 copies of the 1d brick red, and 130 copies of the 4d, in singles, pairs and blocks, were preserved; all the rest were destroyed. The proofs kept out of the sheets were firmly affixed to presentation cards, and have in part been given to various collectors by Mr. Jurgens. Six of these sets on presentation cards are in the United States: one set in the Collectors Club, New York; one formerly in the F. D. Roosevelt collection and now in the Lederer collection; one in the Schradzki collection; one in the A. F. Lichtenstein collection, and one each in the present authors' collections.

The colors of the 1940 proofs are accurately listed by Dr. Brazer in the catalog section of this JOURNAL. The colors are far different from those used for the stamps, and the paper is entirely different, being wove. Nor do the colors approach those of the 1883 proofs.

The March 13, 1941 plate proofs were made in order to get better impressions than those in 1940. By the use of dampened wove paper, presumably the same as used in 1940, this result was obtained. The 1d was run in a lighter carmine than in 1940, and in a "vermillion." The 4d was run in a lighter blue than in 1940. 14 sheets in all were made; two were destroyed. The South African Museum received one sheet of each, replacing their 1940 sheets; these latter were then destroyed. Other sets of 3 sheets, 3 in all, are

at last report held by Mr. Jurgens. He plans to send one set to the Royal Philatelic Society of London to replace their 1940 sheets; to offer one set to King George VI for the Royal Collection; and he keeps one set for himself. Thus all 12 sheets are accounted for.

This account of the destructions and distributions is taken from Jurgens' printed reports on these proofings, especially the full account in the *London Philatelist* of January 1942.⁽⁶⁾ This report resolves any doubts as to which printings went to which persons, that might occur from his statements elsewhere.

Jurgens mentions also a printing in black;⁽⁸⁾ but as no mention of it is made elsewhere, we presume that these proofs were destroyed. This appears to have been in the 1941 printings.

In the 1941 printings, two more sheets of each value were printed, but *on old laid paper of the 1860 period*. This paper was obtained by using blank pages from an old ledger of the time. The same two colors of the 1d, one sheet of each, as with the regular printings, were used. The 4d was printed one sheet in the same color as the regular 1941 proofs, and one in a deeper blue.

All these sheets of laid paper proofs were cut up, and only four square pairs from each were kept. One set went to the Archives, Cape Town; one to the Royal Philatelic Society of London; one into Mr. Jurgens' collection; one is held by Mr. Jurgens for future placing. All other copies were destroyed.

On this same day, March 13, 1941, under instruction from Dr. Gill, director of the South African Museum, Mr. Jurgens took the two plates to J. K. MacCullum, a Cape-town engraver. On Dr. Gill's direction, arising from Mr. Jurgens' urging, the defacement of each subject was strengthened by widening and deepening the vertical line across each subject. This was done to prevent apparently undefaced proofs being made: on many subjects the defacing line hardly showed in the printed proof.

On March 14, 1941, after defacement, Mr. Jurgens took a few proofs in black from each plate, showing the wide defacing line on every subject. None of these appear to have been distributed, and we know of them only by reproduction in Mr. Jurgens' book⁽⁸⁾ page 124.

From the original dies, proofs in black were taken on March 13, using a thick whitish egg-shell wove paper. The exact number of each made is not reported. A very few copies of each have come into collectors' hands, as gifts from Mr. Jurgens.

The Woodblock die proofs are illustrated in the Catalog Section of this JOURNAL.

As with the engraved Triangles, we supplement Dr. Brazer's catalog of items actually seen, with as complete a list of everything known as we have been able to compile!

List of The Known Woodblock Proofs

- 1883. Plate proofs by Saul Solomon & Co. from unaltered plates. Wove paper. Known as singles and pairs only.
 - 1d dark red-orange-red
 - 4d deep blue
- 1927. Plate proofs by South African Museum Print Shop, from plates lightly defaced. Wove paper. Known as full sheets only.
 - 1d black
 - 4d black
- 1940. Plate Proofs by South African Museum Print Shop and A. A. Jurgens, from plates lightly defaced. Wove paper. Impressions often not very clear.
 - 1d "brick red"
 - 1d dark carmine
 - 4d dark gray-blue
- 1941. Plate proofs by South African Museum Print Shop and A. A. Jurgens, from plates lightly defaced. Fine clear impression. Wove paper. Known as full sheets only.

1d carmine
1d brown-red
4d dull gray-blue

Old laid paper. Known as pairs only.

1d vermilion
1d carmine
4d deep blue
4d pale blue

From plates heavily defaced. Wove paper. Probably known in full sheets only.

1d black
4d black

Die proofs, on thick white wove paper: singles only.

1d black
1d black
4d black

Source and References

- (1) Allis, G. J., *Cape of Good Hope, Its Postal History and Postage Stamps*. London, Gibbons, 1930.
- (2) Williams, L. N. & M. Cape of Good Hope: The Fourpence Black, A New Discovery. *Stamp Collectors Fortnightly*, Jan. 25, 1941 (Vol. 47, No. 1197).
- (3) Rich, S. G. The Cape Four-penny Black Triangle. *Al Burns Stamp News*, June 21, 1941 (Vol. 1, No. 2)
- (4) Sefi, A. J. Cape of Good Hope: A New Discovery Relating to the Triangular Stamps. *Philatelic Journal of Great Britain*, April, 1924.
- (5) Jurgens, A. More Light on a Philatelic Mystery: Cape Woodblock Reprints. *S. P. A. Journal*, Nov. 1942 (Vol. 5, No. 3)
- (6) Jurgens, Albert. Reprinting in Colour from the Original Woodblock Plates in the South African Museum, Cape Town, on November 26, 1940 and March 13, 1941. *London Philatelist*, January 1942 (Vol. 51, No. 601)
- (7) Jurgens, A. A. Reprinting in Colour from the Original Woodblock Plates in the South African Museum, Cape Town, on the 26th November, 1940. *South African Philatelist*, May, 1941 (Vol. 17, No. 5)
- (8) Jurgens, A. A. *The Handstruck Letter Stamps of the Cape of Good Hope etc.* Capetown, published by the author, 1944.
- (9) Rich, S. G. New Facts about Cape Woodblock Reprintings. *S. P. A. Journal*, June, 1942 (Vol. 4, No. 10)
- (10) Moseley, Dr. E., letter in *Stamps*, June 7, 1941, also reprinted elsewhere.

J. W. Kaiser, Stamp Engraver

J. W. Kaiser, noted Dutch engraver, was born at Amsterdam, Netherlands, January 5, 1813, and was in his thirty-ninth year when he engraved the die for the first stamps of the Netherlands. A pupil of the famous engraver A. B. Taurel, he specialized in engravings after Rembrandt and other masters of the Dutch school. In 1859 he became the director of the National School of Engraving, and professor of the Academy eleven years later. Kaiser was appointed director of the Royal Museum of Amsterdam in 1870 and was made Chevalier of the Legion of Honor in 1874.

So far as is known he executed no other stamp engravings than the first two issues of Netherlands. He died in November, 1900. *Western Stamp Collector*, Oct. 18, 1944.

Bank Note Dies Used for Stamps

By Julian Blanchard, Ph.D.

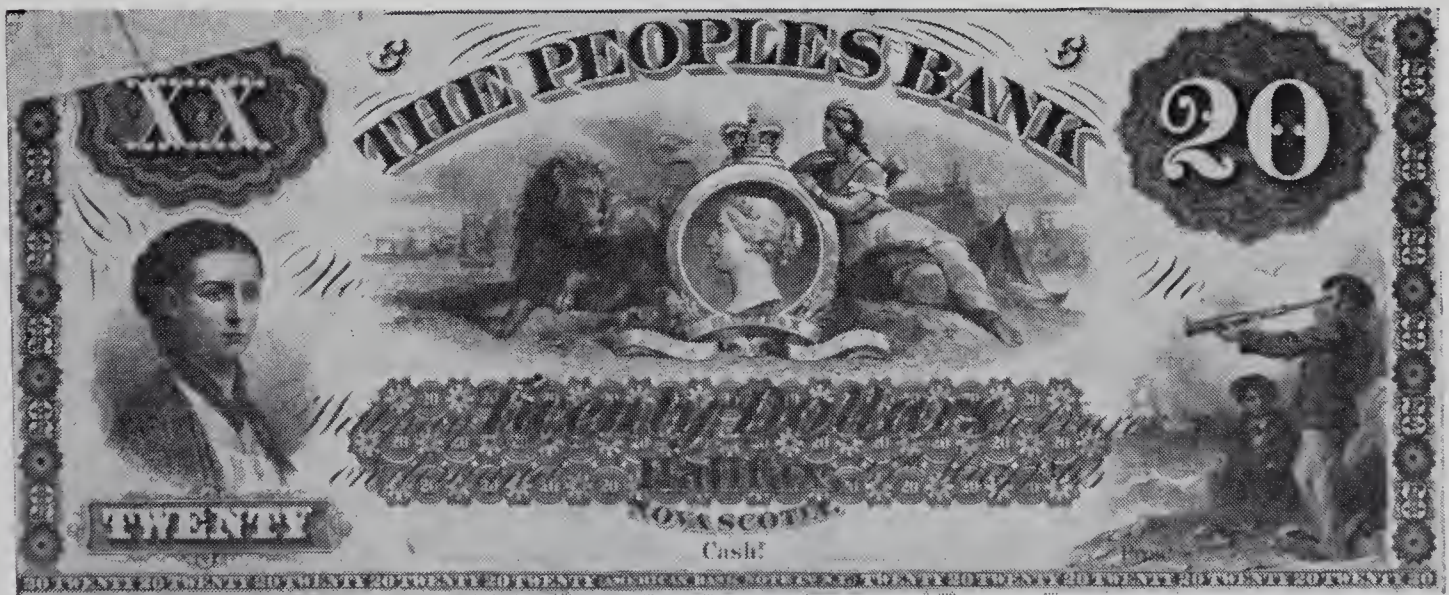
An article by C. D. McFadden in the *ESSAY PROOF JOURNAL* for April, 1944 (Vol. 1, No. 2), summarized the knowledge then available concerning the use of stock dies of bank note companies in the production of stamps. Since that time several additional examples of such double usage, for essays as well as issued stamps, have been discovered. These were first observed by Dr. Clarence W. Brazer in the examination of a lot of proof notes acquired from the estate of a bank note engraver and designer, though some of them have also been found elsewhere by the writer. Through Dr. Brazer's cooperation, we are able to make a report on these additions to the list.

In the cases discussed by McFadden, the notes were issued by banks in the United States and the stamps were also of this country. We can now record some examples relating to British North America, as well as some new ones for the United States.

British North America

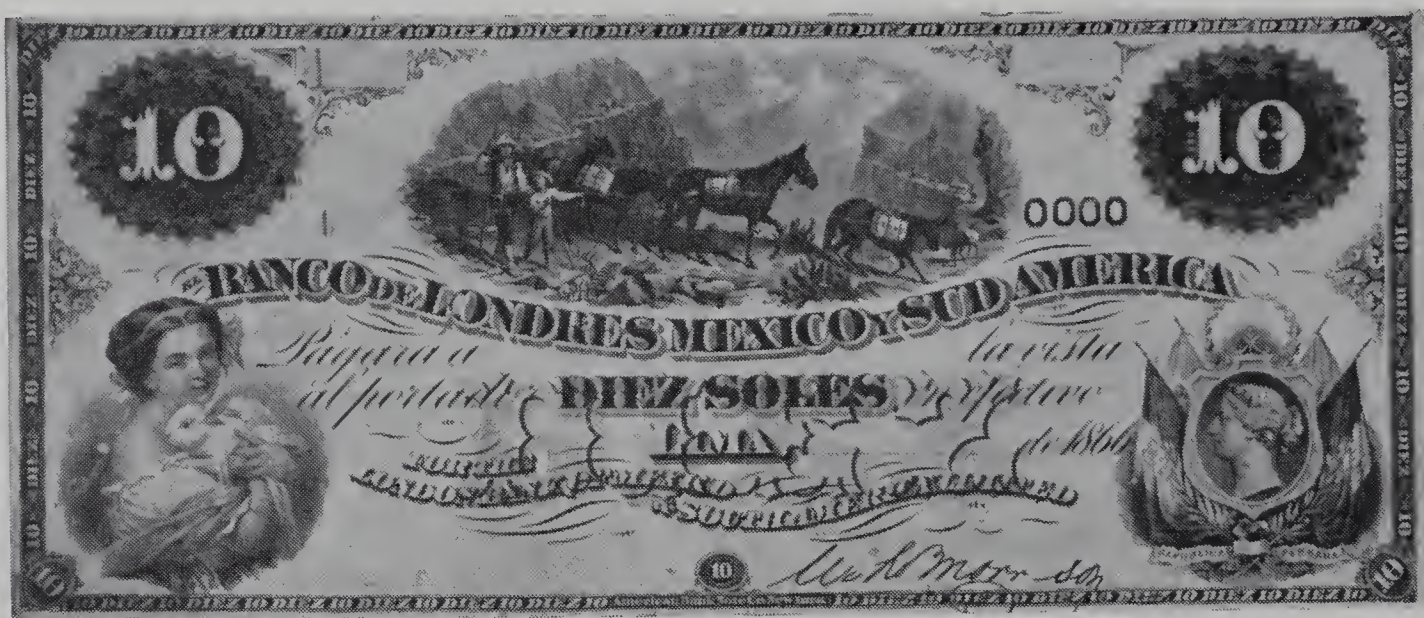


Scott's Type A3



1864 Bank Note With Head Used on Nova Scotia 1860 1c, 2c and 5c Stamps

We find, first, that the profile portrait of Queen Victoria on the 1860 (Scott's type A3) stamps of Nova Scotia was used on a \$20 note of the Peoples Bank, Halifax, as herein illustrated, the note bearing the imprint of the American Bank Note Co., N. Y. This is a proof note and is not signed, but it has the engraved date of May 25, 1864. No instance is known to us of an earlier appearance of this vignette on a bank note or elsewhere, although it is possible that such usage did occur. If there is none earlier than 1860, the year the stamp was issued, then here is an exceptional case where a die was used first for a stamp and afterwards for a bank note, instead of the other way around.



1866 Bank Note of Peru With Head Used on Nova Scotia Stamps

Another proof note, of a later date, has been found with this portrait of the queen. It is a note for 10 soles of the London Bank of Mexico & South America, Lima, Peru, with the year only (1866) of the date engraved, and with the imprint of the American Bank Note Co. Here the head is superimposed, within an oval frame, upon what appears to be the coat of arms of the city of Lima (resembling Scott's type A91 of Peru), with the inscription *REPUBLICA PERUANA* on the ribbon beneath.



Scott's Type A12



1865 Canada Second Issue Bill Stamp

In 1865 the same die was used for a Newfoundland stamp, type A12 (12c) in the Scott catalogue. We find that it was also used on the Canada 1865 second issue bill stamps, the sheets having the marginal imprint of the American Bank Note Co., New York.

Reproductions of the above mentioned Nova Scotia and Newfoundland stamps, and the Canada bill stamp, together with sixteen other stamps of British North America,

Mexico, Central America and South America, were used on an attractive proof sheet for advertising purposes by the American Bank Note Company, probably some time in the late 1860's. This sheet is illustrated on the front cover of the *ESSAY PROOF JOURNAL* for January, 1945.

The Alteration of Stock Dies



Original Form of Vignette on \$20 Peoples Bank before Substitution of Queen's Head and Without Engraving on Ribbon

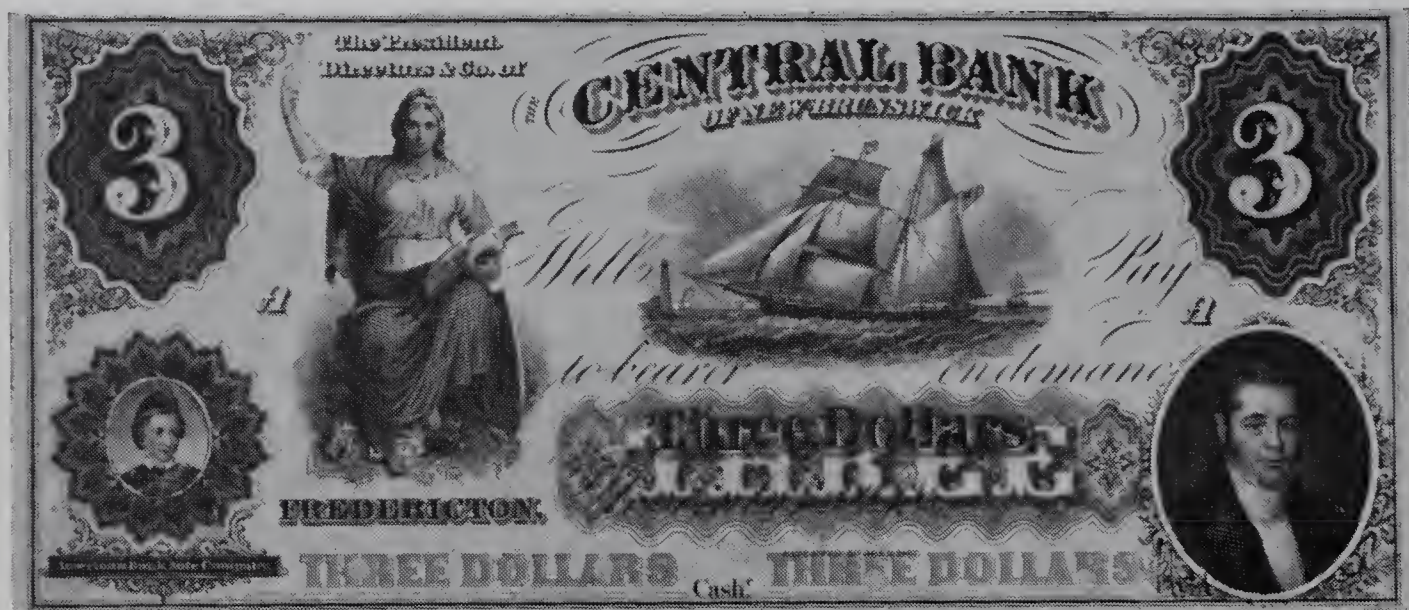
On the note of the Peoples Bank referred to above, the Queen's head has been substituted for the center portion of a coat of arms type of vignette, on the left of which is the British lion and on the right an Indian maid. At the bottom is a ribbon upon which is engraved *HALIFAX NOVA SCOTIA*. An interesting circumstance in this connection is the discovery of a die proof of what is probably the original form of this composite vignette. It is die No. 220 of the American Bank Note Co., and bears the title *BRITISH-AMERICA*. Here the central portion, occupied by the portrait on the note, is an armorial design, the ribbon below it being left blank. On an ornamented bank draft engraved by this company for S. J. Scovil, Banker, Saint John, N. B. (with uncompleted date 186-), the same vignette is used, the ribbon now carrying the Latin words *O FORTUNATI QUORUM JAM MAENIA SURGUNT*.

Here we have a typical illustration of the use of stock dies made available for different purposes by small alterations. The procedure, in brief, is something like this: A relief of the original die is taken upon a transfer roll, and upon this the desired erasures are effected. A lay-down from the altered transfer roll is then made on a die of soft steel, upon which additional engraving may be added, either by the hand of the artist or by the transfer-roll process from another die. After the necessary finishing touches have been made by the engraver, a new die is the result. In the study of a large number of notes and separate vignettes many examples of this practice have been noticed. When one makes comparisons between similar appearing vignettes, observes small differences between them, and is inclined to conclude that they are totally different engravings, it is well to remember the adeptness of the engraver in the manipulation of his dies.

The Prince of Wales Vignette



1860 New Brunswick 17c Stamp



A Bank Note of New Brunswick With Same Vignette Used on New Brunswick 1860

Another example of the use of the same die for both a bank note and a stamp is afforded by the province of New Brunswick. On a proof note of the Central Bank of New Brunswick, Fredericton, produced by the American Bank Note Co., is the small portrait of the then Prince of Wales, afterwards King Edward VII, which was used on the New Brunswick 17c stamp of 1860 (Scott's type A6). This attractive likeness of the young boy, dressed in a Highland costume and with a feather in his cap, is surrounded on the note by an exquisite bit of engine work, which shows to its best advantage on the proof.

The engraved date on this note is partially blank, being November 1st, 18—. Since we have seen no other bank note with this vignette, it is not possible to say definitely where it appeared first, whether on the stamp or on a note.



Scott's 32A (1871)

It is interesting to see that a closely similar portrait was used by the National Bank Note Company on the one cent stamp of Newfoundland issued in 1868 (Scott's type A15). From Boggs' *Postal History and Stamps of Newfoundland* (p. 62) we learn that when, in 1871, a new supply of this one cent stamp was desired, "the American Bank Note Company was asked to make the plate, and copy the design then in use as nearly as possible. This they did, and the differences are comparatively slight." For this copied design of 1871, however, they used the same die they had engraved for the 1860 17c stamp of New Brunswick mentioned above.

(To be continued.)

Reviews of Publications

Chambers Stamp Journal for Feb. 26, 1945 in the Stephen G. Rich column "From Pole to Pole" the leading article was a very clear and complete report of Essay-Proof Society night at the Collectors Club in New York. We reported this most interesting meeting in *JOURNAL* No. 6, page 117. Dr. Rich writes in a very interesting manner. Our thanks to Dr. Rich and the publisher of *Chambers* for this publicity of our specialty.

Switzerland

Its Essays and Proofs

By George W. Caldwell, E. P. S. 318

(Continued from JOURNAL No. 9, page 13)

Standing Helvetia 1882-1907

With its postal adhesive stamp issue of 1882-1907, Switzerland abandoned its customary policy of using but one design for all denominations. Instead, a design in which the Swiss Cross and the figure of value stand out prominently, was selected for the values of 15 Centimes and lower; for the higher values, a further modification of the "Helvetia" idea was used.

The decision to issue a new series of stamps was reached in 1879 but, as recorded by Zumstein,⁽⁴⁾ considerable difficulty was experienced in selecting designs, with the result that this new issue did not appear in post offices until April 1, 1882.

In a letter dated November 20, 1880, the Postmaster General asked Muelhaupt & Son, recess printers in Bern, to prepare designs for this new series of stamps. Responding to this request, Muelhaupt submitted two essays in the form of intaglio printed die proofs (Figs. 10 and 11). Philatelists usually speak of these as the "Libertas" or "Liberty" Essays, the name deriving from the word "Libertas" which appears on the tiara of the liberty head used for the vignette. Both of these essays were developed from the one original master die; they differ merely in the treatment of the large figures of value.



Fig. 10.



Fig. 11.

Altho these essays were accepted by the Department, the design was not used on the issued stamps. However, the similarity of design features indicates quite clearly that they served as models in the development of the latter.

The design as finally approved (Scott's Design A20) shows a standing female figure within a star band containing twenty-two stars, symbolic of Switzerland's twenty-two Cantons. This female figure is an exact copy of the medallion found on the silver coinage of that period; the idea of the stars was also taken from that coinage. The inscriptions—Helvetia and Franco—are those used on the Perforated Helvetia stamps.

The Dies and Plates

All plates used in printing this series were homogeneous, intaglio units of 100 subjects. The record is not clear as to whether these were actually separate units of 100 subjects per plate or whether several such units were on a single plate. It is quite probable they were separate, and, for use in printing, were assembled into groups of two or four units as required.

A discussion of the dies and plates readily falls into three groups, the first of which consists of all the values in the first printings. Added values in 1891 and 1892 account for Group 2, while the so-called re-engraved stamps of the 25 Centimes and 40 Centimes denominations form Group 3.

(4) Zumstein, E.—Handbuch über die Briefmarken der Schweizerischen Eidgenossenschaft—Bern, 1924.

Factual data concerning the production of these dies and plates are very much lacking in detail. Zumstein⁽¹⁹⁾ however, furnishes several pertinent facts concerning Group 1:

1. The original die was engraved on steel.
2. Copper electro-type plates were used for printing.
3. Matrices were prepared from the original steel die, and from these, "an intermediate plate was obtained by pressing into lead plates; the latter were then surfaced with graphite, and copper was electrolytically deposited so as to furnish the plates for use."
4. The "original plates" were reserved for use in making the printing plates; they were never used for the actual printing.

With these factual data, together with a knowledge of the processes of die and plate production, including that of electrotypes manufacture, one may arrive at a reasonable approximation of some of the details in which philatelic students are interested.

Plate proofs (die proofs are not known in private ownership) tend to indicate that the original engraving was a master, intaglio die. Duplicates of this were made, and on these, the engraving completed, thereby producing an original intaglio die for each denomination. With these original dies, high-relief "lay-downs" were made, and used for the production of the "matrices"—Zumstein frequently uses the term "matrix" to indicate an intaglio die or plate. It seems evident that Zumstein used the terms "matrices" and "original plates" synonymously. That these were intaglio is also evident from the statement that "the original plates were not used for the actual printing." Had they been in high relief, they would have produced a mirror reflection if used in the printing; hence that statement would have been unnecessary and misleading.

The Electrolytic Step

With these intaglio matrices or plates, high relief plates were made by transfer to thin sheets of lead. This brings us to the electrolytic step which, in all probability, paralleled in principle, the method of electro-type manufacture with which we are familiar today. If this probability is correct, and it seems reasonable to believe that it is, then the several steps in the electrolytic process used in producing these plates can be approximated as follows:

For convenience we shall speak in terms of one plate. The high relief lead plate was attached to a negative source of direct-current electricity, and immersed in a tank containing a solution of electrolyte—copper-sulfate and sulphuric acid, no doubt. Opposite to the design side of this plate, a sheet or strip of copper, attached to a positive electric supply, was placed. The resulting flow of current—the circuit having been closed thru in the meantime—caused minute particles of copper to leave the copper-sulphate and deposit themselves on the lead plate. The copper particles which left the electrolyte were replaced by similar particles carried from the copper plate, so that no material change in the electrolyte took place. After a copper shell of sufficient thickness had been "grown" on the lead plate, this lead plate was removed from the electrolyte. The copper shell was then pried loose from the lead plate and, after being reduced to desired thickness and "dressed," it was mounted on a stiffener—probably a wooden block—and was then ready for use in printing.⁽²⁰⁾

In March of 1891, a 3 Francs value was added to the series, and in the following year, on July 1, a 30 Centimes. A casual comparison of these values with others of this issue, clearly indicates that a new master die was engraved for use in their manufacture. The lines of the design are more regular and the entire appearance is sharper; even the

(19) Handbook of the Postage Stamps of Switzerland from the German of Ernst Zumstein—London Philatelic Record, 1910.

(20) This description of the electrolytic process is based on the principles enunciated by James H. Baxter, eminent student of stamp manufacturing, in his book *Printing Postage Stamps by Line Engraving*—A. P. S. Handbook, Series 1939, No. 1, Whole No. 5.

vignette was engraved anew. Altogether this is a much finer piece of engraving than that of the Group 1 die. These two values comprise Group 2 of this discussion.

The "Re-engraved" Group

Group 3, consisting of the so-called re-engraved 25 Centimes and 40 Centimes values, lies in a totally different category of die and plate production. Data concerning these, are very meager. Zumstein⁽⁴⁾ records these stamps as having been printed from steel plates. An English language edition⁽¹⁹⁾ of an earlier Zumstein Handbook records them as having been printed from *etched* steel plates. The omission of the word "etched" from the later Zumstein may be significant of some confusion in the matter. That etching was used in the process of production is obvious, but the author is of the opinion that it was confined to the original die. Proofs of the dies show unmistakable evidence of etching and it is highly probable that the original die was completely etched, altho touching-up by hand-engraving may have been done. The several steps from original die to printing plate undoubtedly were accomplished by mechanical transfer. Whether the original etched die was a master die, or a complete die of the 40 Centimes design is not known. If it were the latter, a duplicate was made later and modified for the 25 Centimes value.

The Stamps

Muelhaupt & Son were awarded the contract and they continued to print these stamps until the year 1886 at which time the contract passed to Max Girardet, another recess printer in Bern. Both firms used flat-bed hand presses of 200 stamp-subject capacity. However, in 1900, Girardet installed a steam-powered press with which he printed 400 stamps per impression. With mechanical inking and printing, this press produced a finer and more uniform product.

Zumstein states⁽⁴⁾ that with this power-press, all the work was done mechanically. The author does not believe this to be strictly in accordance with the facts. The wetting-down of the paper prior to printing, and the subsequent drying after printing, no doubt were manual operations; the gumming and perforating according to Zumstein were completed in the Federal Mint in Bern. Undoubtedly, what appears to be a factual error, is really a failure to grasp the true intent of the statement, in reading the original German. It is an acknowledged fact that *exact* meaning often suffers in translating from one language into another.

As usual, the Sihl Mills of Zurich supplied the paper used in printing this issue. During the first years, this was manufactured without watermark, and it was necessary to impress the stamps with the control mark which we explained in our discussion of the Perforated Helvetia issue.⁽²¹⁾ In 1905, this paper was superseded by a paper containing a natural watermark. These watermarks run about 80 to a fifty-subject postal pane. With this paper, the impressed control mark was no longer required and its use, therefore, was discontinued.

At the end of the year 1906, Girardet's contract expired and was not renewed, as plans were in hand for manufacturing a new series of stamps by typography, in the Federal Mint. Delays in carrying out these plans forced the Postal Department to order further supplies of the Standing Helvetia stamps. An order for these was not given to Girardet, but, for reasons of which we have no record, it was given to Benzinger & Company of Einsiedeln in the Canton of Schweiz. The printing plates, by this time, were pretty well worn, and in some cases, very much corroded. Benzinger, however, by cleaning, polishing and recutting them, managed to turn out a commercially acceptable product. The paper used in this printing was the remainder of the granite paper originally purchased for use in printing the low values—Cross and Figure of Value—which were current during the period which we are discussing.

Essays associated with this Standing Helvetia issue are in moderate variety; plate proofs—other than those of the 25 Centimes and 40 Centimes re-engraved types—in black

(21) See JOURNAL No. 9, Page 10.

and in approved colors are well known; die proofs, with the exception of the reengraved types, are not known in private ownership.

Unofficial Paris Reprints

Undoubtedly plate proofs of the 25 Centimes and 40 Centimes re-engraved types were "pulled," but none of these appear to be held in private ownership. There are, however, literally thousands of unofficial reprints made by a Parisian who had purchased the plates from Max Girardet some time after the latter's contract had expired. These run the gamut in color variety as well as appearing on many mediums, such as white and tinted cardboard and paper, on vertical and horizontal laid paper, and in some instances on paper bearing the paper manufacturer's watermark. They are known also in the form of simulated, large die impressions, in color. These spurious items are offered frequently in the philatelic market—in stamp shops and in stamp auctions—and sold as genuine proofs. A simple indication of their true character may be found in the weakness or, at times, the total absence of small sections of the finer lines of the design. For example, the fine line framing the word "Franco" in the lower left corner of the design, frequently is very weak or partly missing, due to the worn condition of the plate.

The author considers these collectable for their historic interest. Their true character, however, should be understood—they are in the same class as counterfeits.⁽²⁵⁾

The Libertas Essays



Fig. 12.

The Libertas essays in the denominations of 20 Centimes and 25 Centimes, (Figs. 10 and 11) were struck from intaglio-engraved steel dies, and are found in several colors. The magnificent Europe collection of essays and proofs assembled by Martin Schroeder of

(25) Editor's Note: The author has promised to write a more detailed article on the Paris Reprints for this JOURNAL at the conclusion of his present monograph.

Leipzig contained some of these struck from two separate dies—vignette die and frame die. That collection also contained an essay of the full length portrait (Fig. 12) of the symbolic figure of “Liberty” which is believed to have been used in designing the vignette for the “Libertas” essay. Die impressions of the vignette (Fig. 13) without the word “Libertas” in the tiara are known.

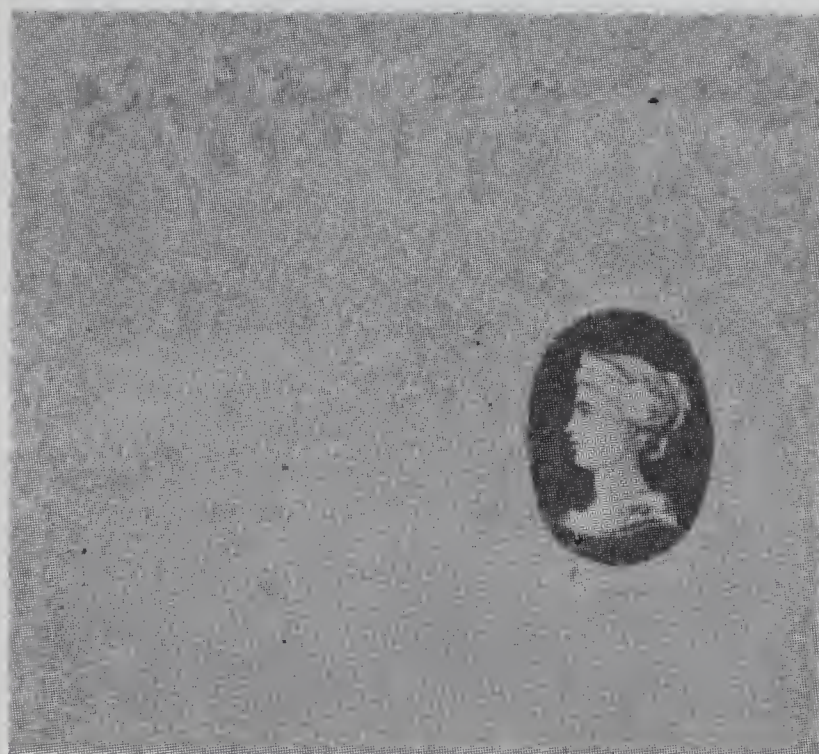


Fig. 13.

Plate impressions of the “Libertas” essay, in the denominations of 50 Centimes and One Franc, and found in many colors, are well known. These are not held in very high esteem by well informed philatelists. According to the record, these plates came into private possession on several occasions and many prints were made privately. To distinguish these from any official impressions that may have been made, is very difficult, if at all possible; hence, their low rating.

The record is not clear as to whether these plate essays were actually submitted to the Department, but it is hardly conceivable that Muelhaupt & Son would have gone to the expense of manufacturing plates had they not intended to use them as exhibits in an effort to obtain the contract.

Zumstein lists and illustrates (⁴) two die essays that are quite similar to the approved design, and appear to have been developed from the same die as that used in manufacturing the issued stamps. These are practically alike except in the upper part of the design. On one (Fig. 14) the figures of value at the top appear very much as seen on the issued stamps, while on the other (Fig. 15) this space is filled with a conventional design. Both differ from the approved design in the treatment of the figure of value at the bottom of the essay. Whether these preceded the approved design or followed it, is not recorded. It is conceivable, however, that they were an approach to the final work.



Courtesy Zumstein & Co.

Fig. 14.



Courtesy Zumstein & Co.

Fig. 15.

The Girardet Essays

According to the record, Max Girardet, in 1907, essayed a 25 Centimes denomination (Fig. 16) of the re-engraved type, with modified figure of value at the base of the design. Comparing this with die proofs of the 25 Centimes and 40 Centimes issued stamps, one can see that all three were processed from the one original steel die. Plate impressions are found in black on cardboard, and in blue on very thin paper.



Fig. 16.

In view of his contract having expired at the close of the year 1906, and the reasonable probability that he had been informed of the Department's decision to typograph a new issue in the Federal Mint, it seems strange to the author that Girardet would have submitted an intaglio essay at this time. Could the date—1907—be a typographical error? One might be inclined to believe so, in view of the circumstances. This essay would seem to belong to the 1904-05 period during which the re-engraved types were introduced. However, until factual data prove it to be in error, we shall accept the record.

The Kellner Collection⁽²⁴⁾ contains a beautiful 50-subject block of this essay in blue, showing the top of the pane with the three sheet margins. This rare piece should leave little doubt, if any, that the plate contained 100 subjects (10x10).

A block of four (Fig. 17) of a similar essay—differing slightly in the shape of the figures of value—is also included in the Kellner Collection.

These essays were not accepted by the Postal Department.

Apparently, Girardet experienced some difficulty in designing the figures of value for the Re-engraved Group. This is evidenced by the various designs of which we have record: two approved stamps and two essays; other essays may exist.

During the period under immediate discussion, a number of other designs were essayed, but as none of those known to the author has a bearing on the Standing Helvetia design, we shall defer discussing them until later.

(24) Alexis Kellner, E. P. S., Detroit, Mich.



Fig. 17.

Essays

1880-82. "Libertas" essayed by Muelhaupt & Son of Bern. Large Die Impressions from intaglio steel dies; unwatermarked, white paper of various weights.

No. 152. 20 Centimes, yellow-bistre (Fig. 10) (80E-A2)

No. 153. 20 Centimes, brown (80E-A2)

No. 154. 25 Centimes, blue (Fig. 11) (81E-A2)

No. 155. 25 Centimes, brown (81E-A2)

No. 156. 25 Centimes, claret (81E-A2)

Other colors are believed to exist.

No. 157. 25 Centimes, printed from two separate Dies—Vignette Die and Frame Die⁽²²⁾

No. 158. Vignette alone (Fig. 13) without the word "Libertas" in the tiara⁽²²⁾

No. 159. Full length portrait of Liberty (Fig. 12) believed to have been used as model for the Libertas Essays⁽²²⁾

1880-82. "Standing Helvetia" probably essayed by Muelhaupt & Son of Bern, Die impressions on cardboard.

No. 160. 25 Centimes, slate (Fig. 14) (81E-A2)

No. 161. 25 Centimes, yellow (81E-A2)

No. 162. 25 Centimes, brown (81E-A2)

Other colors are believed to exist.

No. 163. 25 Centimes, green (Fig. 15)

No. 164. 25 Centimes, pink

No. 165. 25 Centimes, brown-violet.

1907(?). "Standing Helvetia" re-engraved type, essayed by Max Girardet of Bern. Intaglio-plate impressions (100 subjects).

No. 166. 25 Centimes, black on cardboard (Fig. 16)

No. 167. 25 Centimes, blue on very thin white paper (112E-A5)

1904-07(?). "Standing Helvetia" re-engraved type by Max Girardet; intaglio-plate impression (100 subject ?); same as Nos. 166 and 167, except shape of figures of value; thin, unwatermarked, white paper; imperforate.

No. 168. 25 Centimes, blue (112E-B5)

(22) These were in the Schroeder Collection; further data not available.

1882-1905. Plate proof on white stamp paper; with control mark; imperforate.

No. 169. 50 Centimes, orange (83TC5)

1882-1905. Plate proofs on paper of various weights, without control mark; imperforate.

No. 170. 50 Centimes, light violet, thick paper

No. 171. 50 Centimes, claret; thick paper (83TC5)

No. 172. 50 Centimes, gray-black; horizontal-laid paper

No. 173. 50 Centimes, claret; horizontal-laid paper

No. 174. 50 Centimes, gray; horizontal-laid paper (83TC7)

No. 175. 1 Franc, pink; ordinary paper

No. 176. 1 Franc, aniline red; ordinary paper

No. 177. 1 Franc, blue-green; ordinary paper

No. 178. 1 Franc, green; ordinary paper (84TC5)

Proofs

1882-1905. Plate impressions (100 subjects) on cardboard.

No. 179. 20 Centimes, black (80P4)

No. 180. 25 Centimes, black (81P4)

No. 181. 30 Centimes, black

No. 182. 40 Centimes, black (82P4)

No. 183. 50 Centimes, black

No. 184. 1 Franc, black

No. 185. 3 Francs, black

1882-1905. Plate impressions (100 subjects) on slightly glazed unwatermarked paper; imperforate.

No. 186. 20 Centimes, black (80P5)

No. 187. 3 Francs, black (97P5)

1882-1905. Plate impressions on original stamp paper, with control mark; gummed; imperforate.

No. 188. 20 Centimes, orange (80P5)

No. 189. 25 Centimes, green (81P5)

No. 190. 40 Centimes, gray (82P5)

1882-1905. Plate impressions on paper of various weights; without control mark; imperforate.

No. 191. 25 Centimes, blue, thick paper

No. 192. 30 Centimes, brown, thick paper

No. 193. 50 Centimes, light blue, thick paper (83P5)

No. 194. 50 Centimes, green, ordinary paper

No. 195. 1 Franc, claret, thick paper (84P5)

No. 196. 1 Franc, carmine, ordinary paper

1904-05. Large Die impressions by Max Girardet of Bern; on white cardboard.

No. 197. 25 Centimes, black (112P1)

No. 198. 40 Centimes, black (104P1)

(To be continued.)

An Illustrated Lecture

On January 18, 1945, Mr. D. O. Barrett (E. P. S.—C63) Chief Mech. Engr. of the Gulf Oil Corp., Tulsa, Okla., gave his illustrated lecture on U. S. Stamps before the Oklahoma City Stamp Club. A large and interested audience was in attendance and they were given the opportunity of viewing several frames of stamps as well as seeing a large number of Essays and Proofs projected on the screen. Mr. Barrett uses a reflecting lantern so that most anything in his collection can be presented. This same lecture has been given several times before different groups. Mr. Barrett is still interested in hearing from other Essay-Proof collectors in his vicinity.

U. S. XX Century

Essay Designs, Models and Proofs

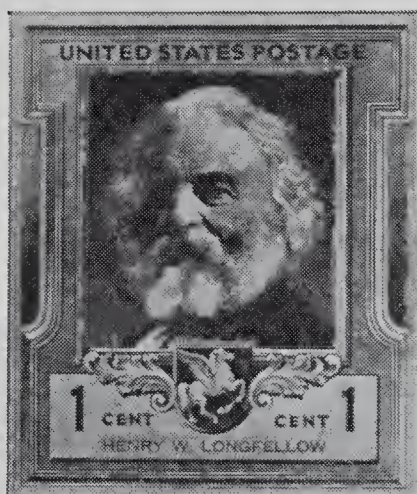
By Sol Glass

(Continued from JOURNAL 9, page 23.)

Famous Americans Series, Poets

1 Cent, Henry W. Longfellow

Issued—February 16, 1940



864-E—Henry W. Longfellow

No rejected Designs.

Designer—William A. Roach

Engravers—Vignette—C. T. Arlt

Lettering—W. B. Wells

Frame—C. A. Brooks

Design Essayed—September 22, 1939, to James A. Farley, P. M. G.

Model Approved—October 27, 1939, by James A. Farley, P. M. G.

Die Proof Approved—December 28, 1939, by James A. Farley, P. M. G.

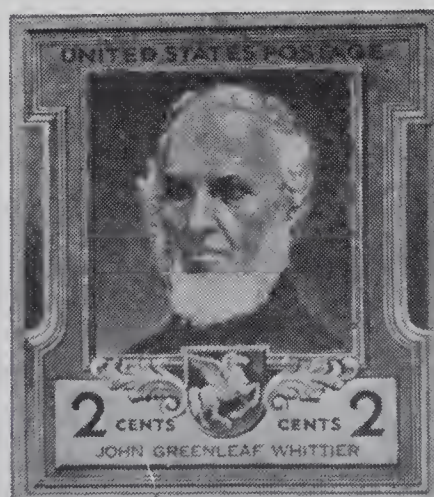
Design Size—0.85" by 0.98".

Source of Design

Reproduction of photograph by Sarony, New York, taken in Longfellow's 63rd year, obtained from the Public Library, Washington, D. C.

2 Cents, John Greenleaf Whittier

Issued February 16, 1940



865-E—John Greenleaf Whittier

No rejected Designs

Designer—William A. Roach

Engravers—Vignette—W. O. Marks

Lettering—W. B. Wells

Frame—C. A. Brooks

Designed Essayed—September 22, 1939, to James A. Farley, P. M. G.

Model Approved—October 27, 1939, by James A. Farley, P. M. G.

Die Proof Approved—December 28, 1939 by James A. Farley, P. M. G.

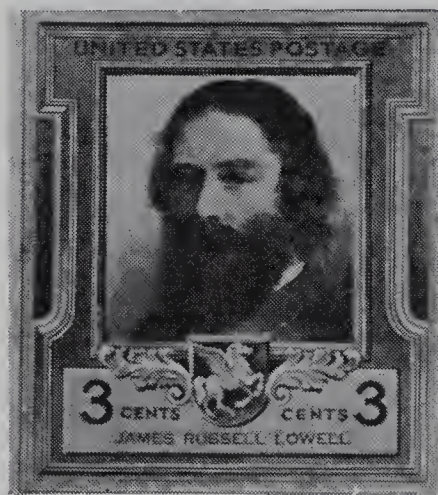
Design size—0.85" by 0.98".

Source of Design

Photograph furnished by the Library of Congress (Division of Fine Arts).

3 Cents, James Russell Lowell

Issued February 20, 1940



866-E—James Russell Lowell

No rejected Designs

Designer—William A. Roach

Engravers—Vignette—J. Eissler

Lettering—W. B. Wells

Frame—C. A. Brooks

Design Essayed—September 22, 1939, to James A. Farley, P. M. G.

Model Approved—October 27, 1939, by James A. Farley, P. M. G.

Die Proof Approved—December 28, 1939, by James A. Farley, P. M. G.

Design size—0.85" by 0.98".

Source of Design

Photograph of an engraving by J. A. J. Wilcox, from the original crayon in possession of Charles Eliot Norton, drawn by S. W. Rowse in 1855, obtained from the Library of Congress.

5 Cents, Walt Whitman

Issued—February 20, 1940

**867-E—Walt Whitman**

No rejected Designs

Designer—William A. Roach

Engravers—Vignette—M. D. Fenton

Lettering—W. B. Wells

Frame—C. A. Brooks

Design Essayed—September 22, 1939, to James A. Farley, P. M. G.

Model Approved—October 27, 1939, by James A. Farley, P. M. G.

Die Proof Approved—December 28, 1939, by James A. Farley, P. M. G.

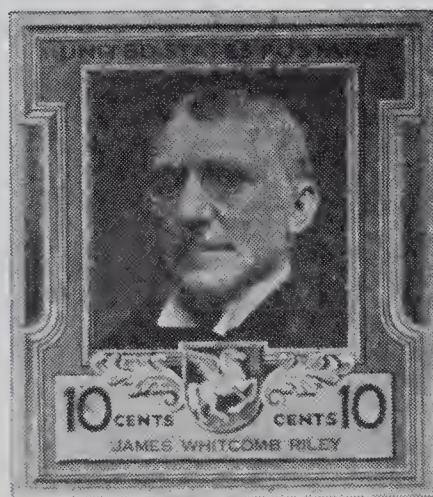
Design Size—0.85" by 0.98".

Source of Design

Photograph obtained from the Public Library, Washington, D. C. Caption reads: "Walt Whitman in 1871."

10 Cents, James Whitcomb Riley

Issued—February 24, 1940

**868-E—James Whitcomb Riley**

Designer—William A. Roach

Engravers—Vignette—C. A. Brooks

Lettering—W. B. Wells

Frame—C. A. Brooks

Design Essayed—September 22, 1939, to James A. Farley, P. M. G.

Model Approved—October 27, 1939, by James A. Farley, P. M. G.

Die Proof Approved—December 28, 1939, by James A. Farley, P. M. G.

Design Size—0.85" by 0.98".

Source of Design

Photograph from the Public Library, Washington, D. C. Caption reads: "James Whitcomb Riley, the Beloved Hoosier Poet, whose last birthday was the occasion for a full week of Celebration throughout Indiana, his native state."



THE SMELTZER CUP

Awarded Annually for The Best Competitive
FOREIGN ESSAY AND PROOF EXHIBIT
at

American Philatelic Convention Exhibitions
To Be Competed For Annually and to Become the
Permanent Property of The First Collector
To Win It Three Times

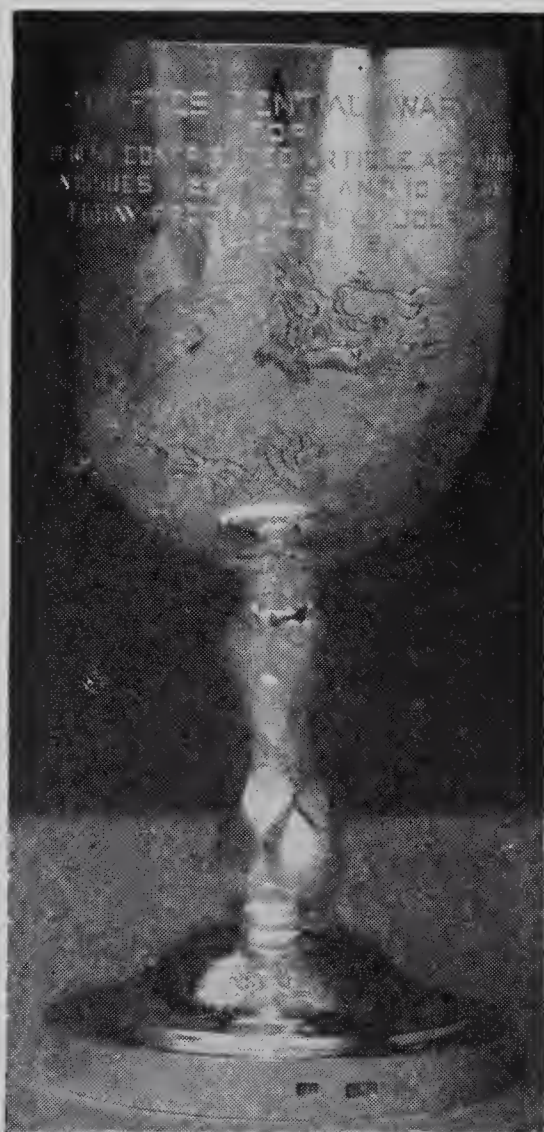
1946

This beautiful sterling silver cup measures 12 x 13 inches and contains 57 ounces of silver. It is one of the most unique pieces of silver craft turned out by Dominick & Haff, New England Silversmiths.

The cup is inscribed as above and will be awarded for the first time at Chicago, Ill., when the American Philatelic Society will be the guests of the Chicago Philatelic Society in the holding of their annual convention during the week of August 21st, 1946, following the Essay Proof Society Annual Meeting on August 19th, in the same hotel.

The date and name of the annual winner will be engraved on the cup each year and the cup held by the winner until the next exhibition when it will be returned.

It is the hope of your president that this beautiful prize may bring out from hiding many foreign essays and proofs, beautiful items from all foreign countries.



The Presidential Award
for
The Best Contributed Article Appearing
In Issues Nos. 7, 8, 9 and 10 of the
Essay Proof Society Journal
1945-1946

For the third time President Smeltzer will give a cup to the author of the best contributed article appearing in Nos. 7 to 10 of the ESSAY PROOF JOURNAL during 1945-46.

The president had again requested the Editor to select three judges who will make this year's award to be presented at the dinner meeting after our annual meeting at Chicago in August.

The Editor and Assistants to the Editor at their request are excluded from these awards.

Additions and Corrections

Switzerland—Its Essays and Proofs—Geo. W. Caldwell

Through the cooperation of two of our readers, we are now able to record additional data concerning the notation found on the Basel Trial color sheet which we discussed in JOURNAL No. 7, page 143. For the convenience of our readers, we repeat the notation:

Frankaturzeichen der Basler Stadtpost eingeführt 1 Juli, 1845 N. B. Wurden durch meine Vermittlung bei Krebs in Frankft a/m bestellt und von dort geliefert.

This translates freely into English as follows:

Postage stamps of the Basel-City Post, introduced July 1, 1845. Thru me, these were ordered from Krebs of Frankfort on Main and delivered (to the Basel authorities?) direct from there.

This notation is referred to as the "Berry notation" from which we may assume that Berry not only designed the Basel Dove stamp, but also acted as an agent for the Basel authorities in having it manufactured.

Berry, it is presumed, was an Englishman who acted for his government in the purchase of some of the State property at the time Basel was in the process of being divided into half-cantons. Much of that property, of necessity, had to be liquidated as it was common to both sections of the original canton. England is reported to have been a heavy purchaser and even today holds many of those items in its State Museums.

Furthermore, it would seem that Berry was a man of many interests, among which was that of an export agent or commercial representative. Philatelic literature available to the author identifies him simply as an architect.

On page 142 of JOURNAL No. 7, the second word in the top line should be Axel instead of Alex.

On page 205 of JOURNAL No. 8, the date January 1, 1850, in the first line of the text should be January 1, 1849. The year—1850—in the caption "Federal Post 1850" however is correct, as under that heading we discussed the Federal Post during the post-transition period.

Illustrations in JOURNALS 7, 8 and 9 were used thru the courtesy of Zumstein & Co. of Bern, Switzerland. Inadvertently, this credit was omitted, for which we offer sincere apology.

On page 196 of JOURNAL No. 8, the Bolton Bank note central vignette was engraved by "Ch. Heath." Only the vignette in the upper left corner was engraved by Gideon Fairman.

Book Review

Edouard Cohen: "*Contributions a l'Etude des Essais des Timbres-poste de Roumanie*" (Study of Essays and Proofs for Romanian Stamps), fully illustrated. Publishers: A. Molder, Lisbon, 1945. Sole-agent for U. S., etc.: F-L Stamp Co., 101 W. 85th St., New York.

With 90 pages of text and 21 photo-plates, this book tells and illustrates the story of proofs and essays for Romanian stamps. It starts with the early Moldavias of 1858 hand-stamped stamps, and it is very interesting to learn that even for these stamps proofs were made in sheets of 32. The 168 illustrations and their description show nearly eighty years of Romanian postage stamps, the more interesting at the present time, since the sale of the die-proofs of the Roosevelt collection has caused an upsurge of interest in the printing and production-processes of stamps, from the essay to the proof and finally to the stamp itself.

Brazil Victory Commemorative Stamps and Proof Booklets

Dr. Mario de Sanctis of Sao Paulo, Brazil kindly sent the following Press notice and Official Announcement of a booklet of proofs, as translated by courtesy of Ralph E. Warner.

The Brazilian Stamps Commemorating the Arrival of the Expeditionary Forces.

Rio, July 7, 1945 (Asapress).—According to a ruling of the postal authorities the stamps commemorating the arrival of the Brazilian Expeditionary Force were only to be put on sale to the public on the day of the arrival of the first contingent. Meanwhile the newspapers were receiving constant complaints because, in spite of the official ruling, letters with these stamps had already passed through the mails. In view of this fact Filatelica Internacional, Ltd., investigated the matter and found that in Natal (State of Rio Grande do Norte) and in Ribeirao Preto (State of Sao Paulo) letters had already been received bearing the above-mentioned commemoratives.

The Department of Posts and Telegraph tried to explain the situation by saying that it was due to carelessness on the part of the postmasters of the two cities named. Having forgotten the orders of the Central Post Office in Rio, the local postmasters had put the stamps on sale.

THE COMMEMORATIVE SHEETS OF VICTORY

The commemorative sheets of the Victory of Allied Nations (The drawing being executed by the Mint Rio) have tied five proofs (essays) of the five victory commemorative stamps, printed on a special carton paper (called Sta. Maria). Beside the respective descriptions which are on each sheet either Portuguese, Esperanto, Spanish, Russian, Chinese, English or French, there is one sheet bearing the inscription in all of the mentioned languages.

They are therefore eight distinguished sheets differing in the language used.

MARIO DE SANCTIS.

Ministry of Transportation and Public Works
Department of Posts and Telegraph

AN ISSUE OF PHILATELIC BOOKLETS COMMEMORATING THE VICTORY OF THE UNITED NATIONS

I hereby make public that ninety days from this date there will be placed in circulation the above-mentioned commemorative philatelic booklets the principal characteristics of which are as follows:

Shape—Rectangular.

Measurements—0.718m x 0.214m.

Color—Blue on white.

Price—Booklets with description in only one language—20 cruzeiros.

Booklets with description in all languages—30 cruzeiros.

Quantities—70,000 booklets as follows:

30,000 in Portuguese
6,500 in English
3,000 in Spanish
3,000 in French
2,500 in Chinese
2,500 in Russian
2,500 in Esperanto
20,000 in all those languages.

Description—The booklets of the Victory series are *a novelty intended exclusively for philatelists* and are made up of two leaves of heavy paper and one or seven sheets of vegetable paper for the protection of the essays [proofs] (1) of the stamps. Page one—Framed by a rectangle of blue lines: at the top the legend, "Brasil Correio," in hatched letters. In the middle, centered slightly toward the top, in low colorless embossing, the distinctive medallion of the Casa da Moeda do Brasil [the mint]. Below the medallion in a single line the inscription, "Serie da Vitoria," and in the lower right corner in two lines, "Rio de Janeiro Brasil." Page two—At top center of the page, the price, "Cr. \$20,00" or "Cr. \$30,00." Immediately below, the reverse of the medallion described on the first page. In the lower left corner, in five lines of script can be read, "Aprovo. Em 8-5-45. Landry Sales, Director Geral dos Correios e Telegrafos." [Approved, May 8, 1945. Landry Sales, Director General of Posts and Telegraph.] Page three—In a frame of blue lines, the description of each one of the stamps in the Victory series, in one of the following languages: Portuguese, Spanish, English, French, Esperanto, Russian or Chinese, in the booklets in one language only; or the description in the seven languages and on seven sheets in the booklets in all the languages. Next to the last page—Framed by a rectangle of blue lines: at the top the legend,

(1) (proofs) inserted by Editor according to our JOURNAL definitions, as the Victory Stamps probably were used for postage.

"Serie da Vitoria," and arranged respectively in the upper left and right corners, in the center, and in the lower left and right corners, small frames in which one can read the name of the stamp, its face value and color, in addition to the names of the artists of the Casa da Moeda who designed and engraved the stamps. These frames are intended for mounting with hinges the essays (proofs)⁽¹⁾ on Santa Maria paper, of the afore-mentioned stamps of the Victory issue, which accompany the booklets and the official authorization of which was published in the *Diario Oficial* of the 7th of May of the current year. Between the frames at the top of the page, the arms of the Republic of Brazil, and between those at the bottom, the photographic reproduction of the Casa da Moeda building with the legend, "Casa da Moeda." At the foot of the page and at the left, in two lines, "Rio de Janeiro Brasil," and at the right, also in two lines, "Major Zeno M. de S. Zielinsky, Director."

Printer—The Casa da Moeda together with the Imprensa Nacional [the National Press] and the Department of Posts and Telegraph.

Rio de Janeiro, July 12, 1945.—Romeu de A. Gouveia e Silva, Chefe do Servico Material.

Sales Department

Do you have any duplicate essays and proofs? Are you looking for those hard to get items? In either case the Sales Department of the Essay Proof Society will be of real assistance. Duplicates can be sold at your own prices less a small 15% commission plus insurance fee. Your duplicates will be looked over by collectors of essays and proofs. Empty spaces in your collection can be filled from the sales circuits. The sales department operates as a service to the membership. Take advantage of it. During the past few months more than \$3000 worth of essays and proofs have been entered for sale and over a thousand dollars worth already have been sold. This is proof of the service the department renders. More material is needed. Make up a selection by catalog order in an approval book, price the items, and send the same to the Sales Manager, George C. Hahn, 835 Williamson Building, Cleveland 14, Ohio.

Attention is called to the rule requiring the forwarding of sales circuits within one week of receipt. This is important. You are subject to a fee if you disregard this important rule. It is unfair to the owner of a circuit to keep it out of circulation longer than absolutely necessary. Let's speed up the circuits! The Sales Examiner also asks that items entered in the Sales Department be identified by catalog number, wherever possible, or date of issue.

Do not delay! Send those duplicates for entry in the Department. If not already on the list to receive circuits, send your name to the Sales Manager.

—GEORGE C. HAHN.

E. P. S. Members in Philatelic Lecture Courses

The many popular lecture courses, introducing philately to non-collectors or aiding those new in the hobby, have drawn upon E. P. S. members for their staffs in several cases.

W. S. Boggs has been conducting a ten-weeks' course for teachers aiming to use philately in the classroom, in the spring of 1946, at the Collectors Club, New York. This course is sponsored by The Philatelic Foundation, Inc.

The Bronx County Stamp Club in New York City has also run a lecture course in the spring of 1946. Each lecture is by a different instructor. Our member W. S. Boggs opened the series; followed by members O. G. Reichelt, S. G. Rich, Paul Bluss, Ignatz Reiner, F. R. Ferryman and F. R. Bruns Jr. among the lecturers.

The Chicago College of Philately, in its 1946 session of lectures, had our members Alfred Diamond, Ben Reeves and A. C. Russo among the lecturers, and perhaps others of our members also.

At the Weequahic Adult School, Newark, N. J., in the spring session of 1946, S. G. Rich conducted the ten weeks' course in philately.

The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

Clarence W. Brazer, Chairman
415 Lexington Ave., New York 17, N. Y.

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are $1\frac{1}{2}$ natural size.

Our Definitions. See JOURNAL No. 1, p. 31.

Color numbers are from Ridgways Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34.

Values where given are about 20% above current retail prices. Pricing is relative.

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3 i/1 which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Note—India paper when printed is pressed on card board backing and many impressions are found adhering to this original cardboard backing.

ABBREVIATIONS

E—Essay
P—Proof
TC—Trial Color proof
N—Normal color proof
S—Specimen overprint, plus type
A, etc.
v.—vertical reading up
h.—horizontal
d.—diagonal lower l. to upper r.
t.—top
b.—bottom
c.—center

l.—left
r.—right
1—die print large margins
2—die print small margins
3—plate print on India paper
4—plate print on cardboard
5—plate print on stamp paper
imperf
6—plate print on stamp paper
perf.
7—plate print on experimental
paper

Cape of Good Hope

By Perkins, Bacon & Co., London

1853.

1TC1. 1 Penny

Engraved by W. Humpheries
Size of die 67 x 66 mm.

The primary die is engraved with one design in upper half of the diagonal. Prints taken before guide lines were removed by burnishing. Die sunk on cardboard .013" thick 70 x 68 mm. or larger.

71 o/5 black

Yardley Sale London Oct. 30,

1944.

112.00

1TC2a. Die proof showing guide lines as on 1TC1.

On thin semi-transparent white wove paper .003" thick, no watermark, 1 mm margins.

71 o/5 black.

1TC2b. Secondary die proof on thin semi-transparent white paper .003" thick, no watermark.

The gray-black square pair seen has 2.8 to 3 mm. margins on opposite sides.

69 m/5 dark gray-black

1TC5c. Plate proof on 21g/2 dull v. faint o-y-yellow semi-opaque wove paper .004" thick, no watermark. Plates arranged in 15 horizontal rows of 16 in 8 squares=240 subjects.

71 o/5 black

1P5a. Plate proof on 19 f/2 dull faint y-o-yellow handmade banknote paper .0038" thick watermark anchor No. 15 with shank parallel with base of triangle. Edge of sheet is watermarked with 5 parallel lines in 9 mm., without gum.

3 i/2 dull deep o-red (N)

1P5b. Same as 5a. with clear thin gum.
3 i/2 dull deep o-red (N) _____

2TC2b. 4 Pence

Die proof on thin semi-transparent white wove paper .003" thick, no watermark.

The gray-black square pair seen has 2.8 to 3 mm. margins on opposite sides.

69 m/5 dark gray-black _____

2TC4d. Plate proof (square pair) on white cardboard .008" thick.
71 o/5 black. _____

2TC5b. Plate proof on semi-transparent white wove paper .003" thick.
71 o/5 black _____

2P5b. Plate proof on 19 f/2 dull faint y-o-yellow handmade stamp paper .004" thick. Watermark anchor No. 15 with shank perpendicular to base of triangle (normal). The blue ink shows through the back of the paper but paper does not appear stained by the blue ink.
45 m/1 dim dusky b-g-blue (N) _____

5TC1. 6 Pence

Size of die sinkage 62 x ab. 63 mm. Dies A&B square pair die proof die sunk on white cardboard .013" thick 64x63 mm. (very rare)
71 o/5 black _____

5TC2a. Die A. On thin white paper cut close to design and mounted on triangular white cardboard .017" thick with 7 mm. margins about the design.
71 o/5 black _____

5TC2b. Die proof on thin semi-transparent white wove paper .003" thick, no watermark.
The gray-black square pair seen has 2.8 to 3 mm. margins on opposite sides.
69 l/5 gray-black _____

5TC2c. 1902. Square pair die proofs on 19 g/2 dull v. faint y-o-yellow stiff semi-opaque wove paper. .004" thick about 40x40 mm. (Scarce). (6 of each color known)
37 m/0 dusky g-b-green _____
65 l/1 dim v. dark r-r-violet _____
71 i/0 deep v-r-red _____

5TC5a. Plate proof on semi-opaque stiff white wove paper .0045" thick, no watermark. (scarce)
11 i/1 dim deep orange _____
11 m/0 dusky orange (brown) _____
35 j/0 v. deep green _____

5P5. Plate proof on semi-opaque stiff white wove paper .0045" thick, no watermark.

69 k/4 gloomy dark r-v-red (N) _____

5TC2d. 1902 (?) Square pair die proofs.

On stiff opaque white wove paper .009" thick about 45x45 mm. (6 of each color known)

5 i/1 dim deep o-o-red _____
9 i/0 deep o-r-orange _____
33 j/0 v. deep g-y-green _____
35 m/1 dim dusky green _____
49 m/1 dim dusky blue _____
69 m/5 dark gray black _____

5TC2e. Square pair die proofs on cardboard .02" thick.
11 i/0 deep orange _____

5TC2f. On 19 g/2 dull v. faint y-o-yellow wove paper .003" thick. Copy seen was lightly inked (overly wiped).
11 m/1 dim dusky orange (brown) _____



5E-B.

5E-B. Defaced die.

1902 to 1929 printings.

d. On 19 g/2 dull v. faint o-y-yellow stiff wove paper .006" thick.
1 i/0 deep red _____
11 h/0 m. deep orange _____
13 n/1 dim v. dusky o-y-orange (brown) _____
33 m/0 dusky g-y-green _____
48 n/1 dim v. dusky m. g-b-blue _____

6TC1. 1 Shilling.

Size of die sinkage above 59x59 mm.

Die A & B square pair die proof die sunk on white cardboard .015" thick 59x59 mm. (very rare)
71 o/5 black _____

6TC2a. Die A. On thin white paper cut close to design and mounted on triangular white cardboard .017" thick with 7 mm. margins about the design. (rare)
71 o/5 black _____

6TC2b. Die proof on thin semi-transparent white wove paper .003" thick, no watermark. The gray-black square pair seen has 3 to 3.5 mm. margins on opposite sides (rare)
69 l/5 gray-black

6TC5a. Square pair plate proof on semi-opaque stiff white wove paper .0045" thick, no watermark (scarce)
11 n/0 v. dusky orange (brown)
71 o/5 black

6TC5b. Plate proof on thin semi-transparent white wove paper .0025" thick. (scarce)
69 l/5 gray-black

6P5. Square pair plate proof on semi-opaque stiff white wove paper .0045" thick, no watermark. (scarce)
35 k/0 dark green

6TC2c. 1902. Square pair die proofs on 19 g/2 dull v. faint y-o-yellow stiff semi-opaque wove paper .004" thick about 40x40 mm. (6 of each color known)
5 i/0 deep o-o-red
37 m/1 dim dusky g-b-green
48 n/1 dim v. dusky m. g-b-blue
71 j/0 v. deep v-r-red
71 o/5 black

6TC2d. 1902 (?) Square pair die proofs on stiff opaque white wove paper .009" thick about 45x45 mm. (6 of each color known)
5 j/0 v. deep o-o-red
9 n/0 m. deep o-r-orange
49 n/1 dim v. dusky blue
59 k/0 dark violet
69 o/5 warm black
71 k/0 dark v-r-red

6E-B. 1907 (?) Square pair with Die B only defaced, completely obliterating two labels.



6E-B

a. On 19 g/2 dull v. faint y-o-yellow cardboard .02" thick. (very rare)
9 i/0 deep o-r-orange
b. Die B only.
On cardboard thinned to .005" thick. (rare)
37 m/1 dim dusky g-b-green



6E-Ca, b.

6E-C. Square pair die essay with only both value labels incompletely defaced.

a. 1909 (?) On 21 g/2 dull v. faint o-y-yellow semitransparent wove paper .003" thick about 98x132 mm. (very rare)
1 i/0 deep red
47 n/1 dim v. dusky g-b-blue
69 m/5 dusky gray-black
b. Same cut to stamp size. (6 of each color known)
3 i/0 deep o-red
17 i/0 deep o-yellow
17 n/3 dismal v. dusky o-yellow
21 -/1 deep o-y-yellow
33 -/1 deep g-y-green
33 i/0 deep g-y-green
35 m/0 dusky green
48 m/1 dim v. dusky m. g-b-blue
63 l/1 dim dark red-violet



6E-Cc, d.

c. Oct. 1929 (?) On white wove paper .0045" thick with both value labels completely defaced and dot of color below space between D and H. On stiff white semi-opaque paper .004" thick about 40x40 mm. (6 of each color known)

7 i/0 deep red-orange —
 37 m/1 dim dusky g-b-green —
 48 n/1 dim v. dusky m. g-b-blue —
 67 n/1 dim v. dusky violet-red —
 71 o/5 black —

d. Oct. 1909 (?) Same as c. on 19 g/2 dull v. faint y-o-yellow stiff opaque wove paper .006" thick. (6 of each color known)

1 i/0 deep red —
 5 n/0 m. deep orange-red —
 11 i/0 deep orange —
 13 m/3 dismal dusky o-y-orange —

1861. Engraved by C. J. Roberts, Capetown.

7P5b. 1 Penny

1883 printing from typographed plate.

On white wove paper .004" thick, no watermark (scarce)

5 i/0 deep o-o-red —

7TC5. Nov. 26, 1940 printing from typographed plate. On white wove paper (3 sheets of 62 printed)

3 k/0 dark o-red —

Note—3 sheets of 62 also reported printed in "brick-red."



7E-B

1941

7E-B. March 13, 1941 printing from defaced die. On white wove paper .0045" thick. (scarce)

71 o/5 black —

9P5b. 4 Pence

1883 printing from typographed plate. On white wove paper .004" thick, no watermark. (scarce)

48 n/1 dim v. dusky g-b-blue —

9E-A. Nov. 26, 1940 printing from lightly defaced typographed plate, a vertical line thru center. On white wove paper (3 sheets of 63 printed)

47 n/1 dim v. dusky g-b-blue —



9E-B

9E-B. March 13, 1941 printing from defaced die. On white wove paper .0045" thick. (scarce)

71 o/5 black —

By De La Rue & Co. London



16 E-A

1.5 natural size.

1864

16 E-A. 1 Penny.

1862 original engraving suggested. Size of design frame 19x18 mm. Engraving printed on cardboard 22x23.5 mm. mounted on cardboard and matted with cardboard 51x69 mm. On upper left of mat is written in ink "1862" "Ca/" (probably unique)

71 o/5 black —

16TC2b.

Small typographed die proof on white glazed card 22x26 mm. mounted on black 25x28 mm. sunk panel in white cardboard 32x35 mm. with black back. (rare)

71 o/5 black —

16P2b.

Same as 16TC2b, but in normal color. (rare)

1 -/2 dull red (N) —

17TC2b. 4 Pence.

Small typographed die proof on white glazed card, 22x26 mm. mounted on black 25x28 mm. sunk panel in white cardboard 32x35 mm. with black back (rare)

71 o/5 black —

17P2b.

Same as 17TC2b, but in normal color. (rare)

47 k/1 dim dark g-b-blue (N) —



18 E-A.

18E-A. 6 Pence.

Size of design 76x90.5 mm. India ink and Chinese white wash drawing essay on thick artists cardboard 80x94 mm. with alternate corner design and stamp size photo and stamp below. (unique)
71 o/5 black

18TC2b.

Small typographed die proof on white glazed card 22x26 mm. mounted on black 25x28 mm. sunk panel in white cardboard 32x35 mm. with black back (rare)
71 o/5 black

18P2b.

Same as 18TC2b. but in normal color. (rare)
63 k/1 dim dark red violet
(N)

18aP5

Plate proof on stamp paper watermarked Crown CC, imperforate, gummed.
65 -/4 smoky r-r-violet (N)

19TC2b. 1 Shilling.

Small typographed die proof on white glazed card 22x26 mm. mounted on black 25x28 mm. sunk panel in white cardboard 32x35 mm. with black back (rare)
71 o/5 black

19P2b.

Same as 19Tc2b. but in normal color (rare)
39 k/1 dim dark blue-green
(N)

1871**23P1. ½ Penny.**

- a. "Oct. 1, 1875"—Typographed large die proof.
On white glazed cardboard .01" thick 92x60 mm. (rare)
69 k/5 dark gray-black
- b. "Oct. 2, 1875" Typographed large die proof stamped "BEFORE HARDENING". On white glazed cardboard .01" thick 92x60 mm. (rare)
71 o/5 black

- c. "Oct. 5, 1875" Typographed large die proof stamped "AFTER HARDENING" and ink initialed "A. Mc.D." On white glazed cardboard .01" thick 92x60 mm. (rare)
71 o/5 black
- e. "1 Jun. 88" Typographed large die proof stamped "AFTER STRIKING" and ink initialed "F. A. G. 1/6/88". On white glazed cardboard .01" thick 92x60 mm. (rare)
71 o/5 black

24TC1. 1 Penny.

- b. "July 29, 1870" Typographed large die proof stamped "BEFORE HARDENING" (rare)
On white glazed card .01" thick 92x60 mm. (rare)
69 k/5 dark gray-black
- c. "March 28, 1871." Typographed large die proof.
On white glazed card .01" thick 92x60 mm. initialed in ink "A. Mc.D." (rare)
57 i/2 dull deep blue-violet (No date. Pencil notation "Dark Red")
69 k/5 dark gray-black
- d. Typographed large die proof stamped "BEFORE STRIKING" and ink initialed "R. D."
On white glazed card .01" thick 92x60 mm. (rare)
71 o/5 black
- e. "27 Jul 85" Typographed large die proof stamped "AFTER STRIKING" and pencil initialed "F. A. G. 27/7/85."
On white glazed card .01" thick 92x60 mm. (rare)
71 o/5 black

24P5.

Plate proof on stamp paper watermarked Crown CC, imperforate, gummed.

1 i/1 dim deep red (N)



24P5S-Ahb.

24P5S-Ahb.

- a. On stamp paper watermarked Crown CC, imperforate, gummed, overprinted CANCELLED in black
1 i/1 dim deep red (N)
- b. Imprimatur printing from Plate 2. Exists in block 6x4=24 sheet margins 3 sides. On white glazed wove

paper .004" thick, imperforate, no gum, overprinted CANCELLED in black.

1 i/0 deep red

25P5. 3 Pence.

Plate proof on stamp paper watermarked Crown CC, imperforate, gummed.

3 k/1 dim dark o-red (N)

27P5S-Ahb. 4 Pence.

b. Imprimatur printing from plate i. Exists in block 6x4=24 sheet margins 3 sides. On white glazed wove paper .004" thick, imperforate, no gum, overprinted CANCELLED in black

47 k/1 dim dark g-b-blue

28TC1. 5 Shillings.

b. "April 27, 1871" Typographed large die proof stamped "BEFORE HARDENING".

On white glazed card .01" thick 92x60 mm. (rare)

71 o/5 black

28P5.

Plate proof on stamp paper watermarked Crown CC, imperforate, gummed.

13 i/1 dim deep o-y-orange (N)

1882.

33P5. ½ Penny.

Plate proof on stamp paper watermarked Crown CA, imperforate, gummed.

69 k/5 dark gray-black (N)

34P5. 1 Penny.

Plate proof on stamp paper watermarked Crown CA, imperforate, gummed.

3 -/2 dull o-red (N)



34aE-Sbb.

Surcharge 16.5x2 mm.

34aE-Sbb. 2 Pence.

Essay surcharge "TWO CENTS" in black on 1p. watermarked Crown CA, perforated, gummed.

5 -/2 dull o-o-red (N)

35TC1. 2 Pence.

a. "12 JUN 82" Typographed large die proof stamped "BEFORE

HARDENING" on white glazed card .01" thick 92x60 mm. (rare)

71 o/5 black

b. "5 APR 83" Typographed large die proof stamped "BEFORE HARDENING"

On white glazed card .01" thick 92x60 mm. (rare)

71 o/5 black

c. "8 JUN 82" Typographed large die proof stamped "AFTER HARDENING"

On white glazed card .01" thick 92x60 mm. (rare)

71 o/5 black

e. "15 APR 83" Typographed large die proof with ink notation "After Striking"

On white glazed card .01" thick 92x60 mm. (rare)

71 o/5 black

35TC2f.

Small typographed die proof.

On white glazed card .01" thick stamp size.

71 o/5 black

35P5.

Plate proof on stamp paper watermarked Crown CA, imperforate, gummed.

17 k/2 dull dark o-yellow

1884.

41P5. ½ Penny.

Plate proof on stamp paper watermarked Anchor (No. 16) imperforate, gummed.

69 k/5 dark gray-black (N)

43P5. 1 Penny.

Plate proof on stamp paper watermarked Anchor (No. 16) imperforate, gummed.

1 i/0 deep red (N)

47P5. 4 Pence.

Plate proof on stamp paper watermarked Anchor (No. 16) imperforate, gummed.

48 k/0 dark m. g-b-blue (N)

47aP5.

48 m/0 dusky m. g-b-blue (N)

49P5. 6 Pence.

Plate proof on stamp paper watermarked Anchor (No. 16) imperforate, gummed.

63 i/2 dull deep red-violet (N)

49P5S-Ahb. SPECIMEN 15x2.5 mm.

Plate proof on stamp paper watermarked Anchor (No. 16) imperforate, overprinted SPECIMEN in black.

65 k/1 dim dark r-r-violet (N)



49P5S-A.

50TC2F. 1 Shilling.

Small typographed die proof.
On white glazed card .01" thick
stamp size.
71 o/5 black

50P5.

Plate proof on stamp paper water-
marked Anchor (No. 16) imperfo-
rate, gummed.
35 -/2 dull green (N)

51P5.

37 -/2 dull g-b-green (N)

53P5. 5 Shillings.

Plate proof on stamp paper water-
marked Anchor (No. 16) imperfo-
rate, gummed.
13 k/0 dark o-y-orange (N)



56E-A.

1892.**56E-A. 2½ Pence.**

Typographed die essay. Valve
labels are solid color and engraved
lines on Hope's head and chest
vary from 56P2f.

- a. On white glazed card .01" thick
stamp size (rare)
71 o/5 black

56P2f.

Typographed die proof.
On .01" thick white glazed card
stamp size (rare)
71 o/5 black

April 6, 1893.**59E-A. Blank Value.**

Size of design 18.5x22.5 mm.
Size of solid color 25x29 mm.

- b. "6 APR 93" Typographed large die
essay stamped "BEFORE HARD-
ENING"



59E-A

On white glazed card .01" thick
92x60 mm. (rare)
71 o/5 black

Aug. 28, 1897.**59TC1. ½ Penny.**

Typographed large die proof.
On white glazed card .01" thick
92x60 mm.

- b. Stamped "28 AUG 97" and "BE-
FORE HARDENING" (rare)
71 o/5 black
- c. Stamped "2 SEP 97" and "AFTER
HARDENING" (rare)
71 o/5 black

May 8, 1893.**60TC1. 1 Penny.**

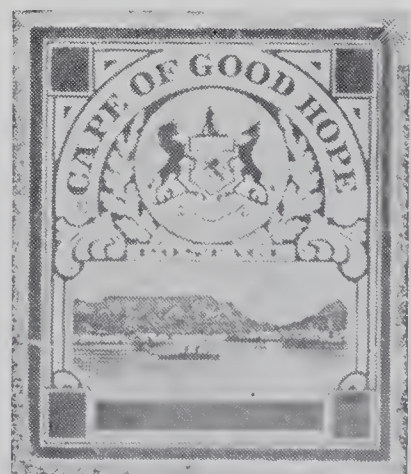
Typographed large die proof.
On white glazed card .01" thick
92x60 mm.

- b. Stamped "8 MAY 93" and "BE-
FORE HARDENING" (rare)
71 o/5 black
- c. Same as a. with red ink notation
"after H" and "F. A. G. 9/5/93"
(rare)
71 o/5 black

Feb. 21, 1899.**61TC1. 3 Pence.**

Typographed large die proof.
On white glazed card .01" thick
92x60 mm.

- b. Stamped "21 FEB 99" and "BE-
FORE HARDENING" (rare)
71 o/5 black
- c. Stamped "22 FEB 99" and "AF-
TER HARDENING" (rare)
71 o/5 black



62E-A

July 27, 1899.

62E-A. 1 Penny.

Typographed large die essay with blank value.

On white glazed card .01" thick 92x60 mm.

- a. Landscape appears unfinished. Pencil notation "27 7". (rare) 69 k/5 dark gray
- b. Landscape completed. Stamped "9 AUG 99" and "BEFORE HARDENING" (rare) 71 o/5 black

62TC1. 1 Penny.

Typographed large die proof.

On white glazed card .01" thick 92x60 mm.

- b. Stamped "5 SEP 99" and "BEFORE HARDENING" (rare) 71 o/5 black

1902-04.

63P5. ½ Penny.

Typographed plate proof

On white wove paper gummed, imperf.

35 i/2 dull deep green (N)

64P5. 1 Penny.

Typographed plate proof.

On white wove paper gummed, imperf.

71 -/1 dim v-r-red (N)

65P5. 2 Pence.

Typographed plate proof.

On white wove paper gummed, imperf.

15 m/2 dull dusky y-orange (Scott's brown) (N)

66P5. 2½ Pence.

Typographed plate proof.

On white wove paper gummed, imperf.

49 k/1 dim dark blue (N)

67P5. 3 Pence.

Typographed plate proof.

On white wove paper gummed, imperf.

67 k/1 dim dark violet-red (N)

68P5. 4 Pence.

Typographed plate proof.

On white wove paper gummed, imperf.

29 k/2 dull dark g-g-yellow (Scott's olive-green) (N)

69P5. 6 Pence.

Typographed plate proof.

On white wove paper gummed, imperf.

63 i/2 dull deep red-violet (N)

70P5. 1 Shilling.

Typographed plate proof.

On white wove paper gummed, imperf.

21 -/2 dull o-y-yellow (Scott's bistre) (N)

71P5. 5 Shillings.

Typographed plate proof.

On white wove paper gummed, imperf.

5 -/2 dull o-o-red (N) (Scott's brown-orange)

1947 Centenary International Philatelic Exhibition

The Board of Directors of the Association for Stamp Exhibitions, Inc., has selected the following directing committee to work out details for the Centenary International Philatelic Exhibition to be held at Grand Central Palace from May 16 to 25, 1947: Alfred F. Lichtenstein, Chairman; Sol. Glass, Vice-Chairman in charge of collectors' activities; Sidney F. Barrett, Vice-Chairman in charge of dealers' activities; Jacob Glaser, Vice Chairman in charge of construction; Ernest A. Kehr, Vice-Chairman in charge of public relations; Edwin E. Elkins, Secretary; Max G. Johl, Treasurer; Theodore E. Steinway, Hugh M. Clark, Harry L. Lindquist, Robert L. Graham, and a person to be selected by Peter G. Keller to represent the A. S. D. A.

Substantial guarantees towards financing the show have already been obtained. A general appeal is being made to collectors to support the show by contributing to the guarantee fund. It has been stated that for the 1936 international show only 25% of the guarantee pledges was asked for prior to the exhibition, and after the show even this portion was returned in full. The possibility exists, therefore, that actual contributions made by subscribers may be relatively small.

It is urged by the Board of Directors that every collector support the exhibition to the extent of at least membership in the Association for Stamp Exhibitions in either of these classes: A—Regular Membership at a cost of \$2 per year; B—Honorary Membership for 5 years at \$10 (which will include a season pass to the exhibition and other privileges); or C—Life Membership, at \$25.

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor.

H. R. Harmer, Inc. Sale February 4, 1946. F. D. ROOSEVELT UNITED STATES

Cataloged by Clarence W. Brazer whose pre-valuations for all proofs totaled \$51,780.00. The actual sale realized \$52,955.00.

Large Die Proofs in Normal Colors

1894	1c to 5.00 set of 13 normal colors, except the 15c T. C. in dusky red-violet. The 2c Type I, 3c Type II	247-263P1	800.00
1898	1c to 2.00 set of 9 normal colors, except 10c black and 50c black trial colors. Trans-Mississippi	285-293P1	500.00
1901	1c to 10c set of 6 Pan American (Cat. 90.00)	294-299P1	200.00
1902	1c to 5.00 set of 14	300-313P1	2100.00
1903	2c carmine Die II	319P1	300.00
1904	1c to 10c set of 5 Louisiana Purchase	323-327P1	650.00
1907	1c to 5c set of 3 Jamestown	328-330P1	575.00
1909	2c carmine Lincoln	367P1	400.00
	2c carmine Hudson-Fulton	372P1	400.00
1912	1c to 10c set of 4 Panama-Pacific	397-400P1	1000.00
	50c and 1.00 set of 2	421&423P1	450.00
1915	11c dark green	434P1	300.00
1919	13c apple green	513P1	275.00
	3c violet Victory	537P1	425.00
1923	8c olive green die essay large head on dark background	560EA	250.00
	2c black Harding (Cat. 200.00)	611P1	325.00
1924	1c to 5c set of 3 Huguenot-Wallcon	614-616P1	500.00
1925	1c to 5c set of 3 Lexington-Concord	617-619P1	400.00
1926	2c carmine-rose Sesqui Centennial	627P1	150.00
	5c dull dusky blue Ericsson trial color	628TC1	250.00
	2c carmine-rose White Plains (Cat. 200.00)	629P1	350.00
1927	2c carmine-rose Vermont	643P1	175.00
1928	2c and 5c Aeronautics	649-650P1	350.00
1930	1½c brown Harding	684P1	400.00
	4c brown Taft	685P1	350.00
1932	2c carmine-rose Winter Games	716P1	250.00
	3c and 5c set of 2 Olympic Games	718-719P1	500.00
	3c deep violet Washington	720P1	200.00
	3c violet William Penn	724P1	275.00
	3c violet Webster	725P1	200.00
1933	3c violet Oglethorpe	726P1	200.00
	3c violet Newburgh Peace	727P1	200.00
	Same plus 3 progress die essays and photos 727E-B, C, D, 727P1		1050.00
	1c and 3c set of 2 Century of Progress	728-729P1	300.00
	Same 1c plus 4 progress die essays and photos		
		728E-B, C, D, E, 728P1	1100.00
	Same 3c plus 4 progress die essays and photos		
		729E-B, C, D, E, 729P1	1200.00
1918	6c, 16c, 24c set of 3 Air Post	C1P1, C2P1, C3P1	2800.00
1923	8c, 16c, 24c set of 3 Air Post	C4P1, C5P1, C6P1	900.00
1926	10c, 15c, 20c Set of 3 Air Post	C7P1, C8P1, C9P1	900.00
1927	10c dark blue Lindbergh Air Post (Cat. 650.00)	C10P1	700.00
1930	5c violet Winged Globe Air Post	C12P1	375.00
	65, 1.30, 2.60 set of 3 Zeppelin Air Post	C13P1, C14P1, C15P1	2200.00
1932	8c olive-bistre Winged Globe Air Post	C17P1	375.00
1894	10c blue Special Delivery (Cat. 15.00)	E4P1	75.00
1902	10c ultramarine Special Delivery (Cat. 150.00)	E6P1	200.00
1908	10c green Special Delivery (Cat. 200.00)	E7P1	350.00
1911	10c ultramarine Registration	F1P1	250.00
1894	1c to 50c set of 7 Postage Due (Cat. 70.00)	J31P1-J37P1	80.00
1930	½c to 5.00 set of 10 Postage Due	J69P1-J78P1	525.00
1912	1c to 25c set of 5 Parcel Post Postage Due	JQ1P1-JQ5P1	300.00
1911	1c to 1.00 set of 5 Postal Savings Mail	O121P1-O126P1	375.00
1895	1c to 100.00 set of 12 Newspaper (Cat. 120.00) .	PR102P1-PR113P1	130.00
1912	1c to 1.00 set of 12 Parcel Post	Q1P1-Q12P1	2500.00

Small Die Proofs on Wove Paper With Stamps & Photos of Essays

1898	1c to 2.00 set of 9 Trans-Mississippi normal colors, except 10c and 50c in black Trial Colors	285P2-293P2	325.00
1901	1c to 10c set of 6 Pan American (Cat. 60.00)	294P2-299P2	250.00
1904	1c to 10c set of 5 Louisiana Purchase	323P2-327P2	425.00
1909	2c carmine Lincoln Memorial	367P2	200.00
1919	3c violet Victory	537P2	200.00
1923	2c black Harding	611P2	225.00
1926	2c carmine-rose Sesqui Centennial	627P2	300.00
	5c gray-blue Ericsson trial color	628TC2	220.00
	2c carmine-rose White Plains	629P2	200.00
1927	2c carmine-rose Burgoyne	644P2	200.00
1928	2c carmine-rose Valley Forge	645P2	200.00
1929	2c carmine and black Clark	651P2	275.00
	2c carmine-rose Edison	654P2	200.00
	2c carmine-rose Sullivan	657P2	225.00
	2c carmine-rose Fallen Timbers	680P2	225.00
1930	2c carmine-rose Carolina-Charleston (Cat. 250.00)	683P2	250.00
1931	2c black and red Red Cross	702P2	350.00
	2c carmine-rose and black Yorktown	703P2	225.00
1927	10c dark blue Lindbergh Air Post	C10P2	350.00
1930	65c, 1.30, 2.60 set of 3 Zeppelin	C13P2, C14P2, C15P2	1600.00

Robson Lowe, Ltd., London Sale, February 6, 1946. BRITISH AFRICA.

Cape of Good Hope

1865-71	1p rose-red, 4p pale blue, 6p bright violet, 1s green and 1871 5s yellow-orange 5 die proofs overprinted SPECIMEN (said to be unique)		180.00
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Natal

1867-74	1s green, 1874 1p rose, 3p blue, 6p lilac, 5s maroon, 5 die proofs overprinted SPECIMEN (said to be unique)		160.00
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Harmer, Rooke & Co. N. Y. Sale February 6-7, 1946. UNITED STATES

1847	5c scarlet Albany Postmaster's die Essay on bond paper	IXaEc	25.00
	5c blue Albany Postmaster's die Essay on bond paper	IXaEc	25.00
1845	5c green New York Postmaster's trial color proof from 1862 plate	9XITC5	25.00
	5c scarlet same as above, "shaded stock" No. 8 on plate	9XITC5	38.00
1847	5c brown die proof on white bond paper (Cat. 40.00)	28P1a	57.50
	5c brown die proof on pink bond cut small (Cat. 25.00)	28P1b	32.50
	5c brown die proof on bluish laid paper, stamp size (Cat. 27.50)	28P1d	37.50
	10c black die proof on pink bond paper (Cat. 25.00)	29P1b	55.00
	10c black die proof on bluish laid paper, stamp size (Cat. 27.50)	29P1d	40.00
	10c blue trial color die proof on white bond paper (Cat. 40.00)	29TC1a	52.50
1851	3c blue Franklin die essay on bond paper by Gavit & Co.	33E-Cb	20.00
	3c brown Washington die essay on bond paper by Gavit & Co.	33E-Dc	16.00
	3c blue Washington die essay on bond paper by Bald, Cousland & Co.	33E-Lb	11.00
	3c red-brown Numeral die essay on India paper by Bald, Cousland & Co.	33E-Ma	23.00
	3c brown Numeral die essay on bond paper by Bald, Cousland & Co.	33E-Mb	11.50
	Die No. 14 orange two heads of Washington on proof paper by T. C. & Co.	33E-Oe	12.00
1860	30c black trial color plate proof on stamp paper (Cat. 20.00)	53TC5	47.50
	90c dark green trial color plate proof on stamp paper (Cat. 25.00)	54TC5	45.00
1861	3c red plate proof on bluish paper o. g. imperf. pair	65P5	55.00
1869	10c ultramarine Lincoln plate essay o. g.	116E-Dj	12.00
	24c black plate essay on yellow surfaced paper	120E-Cc	10.00
	30c black Burgoyne plate essay on salmon-red surfaced paper	121E-Ck	7.25
	90c dull violet and black Washington plate essay	122E-Cc	12.50
	90c navy blue plate essay of frame only	122E-Cd	9.00

1890	6c red-orange imperf. pair trial color plate proofs on stamp paper o. g.	224P5	31.00
1893	1.00 salmon plate proof on India paper (Cat. 9.00)	241P3	9.50
	2.00 brown-red plate proof on India paper (Cat. 10.00)	242P3	10.50
	3.00 yellow-green plate proof on India paper (Cat. 11.00) ..	243P3	11.00
	4.00 crimson-lake plate proof on India paper (Cat. 13.00)	244P3	14.00
	5.00 black plate proof on India paper (Cat. 15.00)	245P3	14.00
1902	1c to 5.00 normal color set of small die proofs off card (Cat. 105.00) 300-13P2		110.00

Robson, Lowe, Ltd., London Sale, February 13, 1946.

British Columbia & Vancouver Island

1865	5c rose and 10c bright blue die proofs on glazed card stamp size over- printed SPECIMEN "probably unique"	3P2S, 4P3S	210.00
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New Zealand

1874	1p vermilion, 2p pale blue, 3p mauve, 4p pink, 6p brown and 1s green trial color die proofs on glazed card stamp size overprinted SPECIMEN "unique" 51TC2, 52TC2, 53TC2, 54TC2, 55TC2, 56P2		280.00
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Hong Kong

1862	2c black trial color die proof on glazed card	1TC	40.00
1877	16c black die proof on glazed card dated "Jan 18, 1877"	16TC1	44.00

South Australia

1855	1p dark green London print plate proof block of 4	1P5	38.00
	2p black London print trial color plate proof block of 12	2TC5	64.00
	6p deep blue London print plate proof block of 6	3P5	48.00

Eugene N. Costales, N. Y. Sale, February 18-21, 1946. UNITED STATES

1861	1c blue on patent starch paper imperf. Imprint Pl. No. 27 block of 8 63P5		75.00
	1c red Coupon plate essays imperf. pair o. g.	63E-Bf	25.00
	1c red Coupon plate essays imperf. pair grilled 13 x 16, o. g. 63E-Bg		27.00
	3c dark carmine trial color plate proof on thin toned paper 65TC-Aa		13.00
	3c brown-red on salmon laid paper Z grill points down o. g. pair 65TC-F		16.50
	3c brown-red on salmon laid paper Z grill points down o. g. pair 65TC-F		22.00

Harmer, Rooke & Co., N. Y. Sale, February 19, 1946.

Canada

1851	6p gray-violet 67 k/5 plate proof on India paper overprinted SPECI- men vertically in red, full right pane of 100	2P3S-Avr	1000.00
	6p gray 69 k/5 plate proof on India paper overprinted SPECIMEN vertically in orange. Block of 10x2=20 from left pane 2P3S-Avr		220.00
	6p gray 69 k/5 plate proof on India paper overprinted SPECIMEN vertically in orange. Full left pane of 100	2P3S-Avr	1050.00
	12p black plate proof on India paper overprinted SPECIMEN di- agonally in red	3P3S-Bd	51.00
	12p "scar" and 1859 10c indigo 45 m/3 compound trial color die proof sunk on India	3TC, 16TC1	330.00
	10p blue 48 n/1 plate proof on India paper overprinted SPECIMEN vertically in red. Full sheet of 120	7P3S-Avr	1200.00
1857	½p rose plate proof on India paper overprinted SPECIMEN vertically in green. Full sheet of 120	8P3S-Avr	1050.00
1859	5c red plate proof on India paper. Irregular block of 75	15P3	1200.00
	5c red plate proof on India paper overprinted SPECIMEN horizontally in black. Left pane of 100	15P3S-Ahb	1100.00
	10c violet-brown plate proof on India paper overprinted SPECIMEN vertically in red. Sheet of 100	16P3S-Avr	1100.00

	12 ½c green plate proof on India paper overprinted SPECIMEN vertically in red. Sheet of 100	18P3S-Avr	1050.00
	12 ½c gray-blue trial color plate proof on India paper overprinted SPECIMEN vertically in red, block of 18	18TC3S-Dvl	185.00
1868	12 ½c dusky blue-green 37 n/O large die sunk proof on card	26TC1	220.00
	15c dull dusky red-violet plate proof on card with half another	27P4	47.00
1870	2c dark yellow-brown die essay on India paper	34E-Aa	38.00
	3c orange-red engraved plate essay on India paper on card	36E-Ab	13.00
	3c dark gray lithographed plate essay on white glazed card	36E-Ad	9.50
	5c green 35n/1 trial color large die proof on India paper	42TC1	125.00
1897	3c dark blue-gray 45 n/4 Jubilee trial color large die proof (several defects)	53TC1	130.00

Prince Edward Island

1861	3p brown-red typographed die essay without lettering	2E-A	85.00
1870	4 ½p brown small die proof on wove paper	10P2	55.00

H. R. Harmer, Inc., N. Y. Sale, March 6, 1946

Belgium

1883	1 fr. black die essay on card similar to Scott's A 16-19		40.00
	2 fr. die essay Black on card similar to Scott's A 16-19		46.00

Bolivia

1925	25c blue-green, blue, black, blue, 50c deep violet unfinished die essays		140.00
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Colombia

1917	black master die essay of frame only for Scott's A 107	339E-A	75.00
1923	1 ½c black trial color die proof	371TC1	15.00
1926	8c black, 30c black trial color die proofs together on wove paper	400, 402TC1	20.00
	40c black trial color die proof	403TC1	22.00
	10c black die essay of an unissued frame only		24.00
1917	4c black Registration die essay of frame only	F23E-A	22.00
	4c black Registration die essay of vignette only	F23E-B	10.00
	5c black A. Receipt die essay of frame only	H19E-A	28.00

Guatemala

1866	1c black trial color die proof sunk on card dated "Nov. 12, 1866"	1TC1	40.00
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Haiti

1886	5c black trial color plate proof block of 6	20TC5	45.00
1891	1c violet, 2c ultramarine plate proofs from plate of 10	26, 27P5	52.50
	2c blue pair of plate proofs from plate of 10	27P5	30.00
	2c same in 5 trial colors on white paper	27TC5	47.50

Hungary

1871	3k black engraved trial color die proof on pelure paper	8TC1	40.00
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Liberia

1909-12	5c ultramarine and black die proof "appd 9/2/09"	117P1	11.00
	15c indigo die essay of frame only	119E-A	11.00
	25c dark brown and black die proof	121P1	13.00

Peru

1857	1r black trial color die proof 72 x 70mm	1TC1	42.00
1874-84	50c green, 1sc rose large die proofs on India paper on card	28P1, 29P1	16.00
	1sc brown trial color die proof on India on card	29TC1	12.00
1895	1c gray-violet, 10c ultramarine die proofs without imprint	134, 137P1	20.00
1896-1900	1c to 2s set of eight plate proofs on card 141, 43, 45, 48, 50, 53P4		24.00
1899	5s, 10s plate proofs on card	158, 59P4	16.00

Essay Proof Society Night at The Collectors Club

On February 20, the Collectors Club meeting was devoted to the second annual display by the Essay Proof Society members, and their displays filled the wall frames in the meeting room.

Hans G. Zervas, President of the Collectors Club, welcomed the crowd in the room, and turned the meeting over to President Chester Smeltzer of the Essay Proof Society, who in his usual genial and urbane manner proceeded to introduce the exhibitors.

Leading off was Winthrop S. Boggs, who explained that as he owned few proofs his display consisted of material borrowed from various friends. Admiral F. R. Harris loaned a display of essays and proofs of Hawaii, chiefly notable for the fine range of Essays in various colors of the 1c, 2c and 3c, with portrait of King Kamehameha III, engraved by a Boston firm about 1860. The King died before the stamps could be prepared, and his successor discarded the design.

Among the United States material were some sheets in various colors essayed by Lowenberg showing the 3c 1861 design se-tenant with the 20c Napoleon of France design. Lowenberg at that time was evidently trying to secure a contract or sell his patent to the French Government. Another unusual item was a proof of the 5c Airmail envelope die on ordinary letter paper, instead of the usual U. S. watermarked paper. Several pages from the Earl of Crawford's great collection of United States Essays and Proofs completed this portion of the display, all of which was loaned by Eugene N. Costales.

The conclusion was a grand lot of the Essays and Proofs of Newfoundland loaned by Alfred F. Lichtenstein. This included the 1p in black with lines through the right side of "Postage," a fine range of the 1865 issue, notably the 5c with the wording "Province of Newfoundland," and the Prince Albert essay design of the issued 10c but inscribed "Five Cents." The Caribou series was represented by four wash drawings as essays, and a proof in black of the master die of this issue with the denomination and name of engagement missing.

The next speaker was one whom we were particularly glad to welcome on his return from the services, Harrison D. S. Haverbeck, U. S. N. R., who showed a choice lot of proofs from cancelled plates of Native India States—Jammu and Kashmir. He briefly discussed the reason for these proofs, incidentally pointing out that they were very rare. Among others things Mr. Haverbeck showed were the very rare die proofs by Waterlow & Co., London, of the first issue of Tibet. All in all a most unusual exhibit, ably presented.

Returning to the United States, Dr. Clarence Brazer, in his usual authoritative manner, discussed his very complete showing of the history of the development of the 30c and 90c 1869 stamps. Beginning with the various sketches he stressed the problems faced by the contractors in bi-color printing, and showed the intelligent foresight manifested by the National Bank Note Co., in preparing to secure the contract. Although not the low bidders their work was so superior that they won and held the contract until 1873.

Dr. Brazer was followed by Dr. Julian Blanchard, whose display was not only unusual, but in many respects the most interesting and colorful display of the evening. Dr. Blanchard was the only one to present his material page by page, instead of in the wall frames. This manner of presentation was admirably suited to his discussion of Vignettes on Bank Notes. A die proof of a vignette, together with an actual note on which the vignette was used, was the basis around which his talk was built. His interesting anecdotes, the immaculate condition of the material, and the fund of knowledge so obviously at his command, served to hold the attention of all, and to confirm the reputation of Dr. Blanchard as an able exponent of the charms of Paper Money.

The parade of doctors was concluded by Dr. Stephen G. Rich, who in his usual genial manner discussed the widely diverse subjects of essays of Uruguay, Italy, and the Union of South Africa. The Uruguay design essayed by Welker was similar to the coat of arms design of Germany (1875-77), Scott type A7. In Italy, among other things Dr. Rich pointed out an unusual case of a genuine stamp being lithographed but a well known forgery was engraved! Turning to his first love, Union of South Africa, Dr. Rich discussed in detail the origin of the attractive first U. of S. A. design (Scott Type A1) by De La Rue, amply illustrating his remarks by drawings, and proofs. The speaker pointed out the De La Rue proofs were exceedingly scarce, and data difficult to secure.

The next exhibitor was Thomas F. Morris, Jr., who showed a grand array of Canada Proofs and Essays, postage and revenue, including a particularly fine lot of the British American Bank Note Co.'s large and small queen's head design. Two very fine advertising sheets of that company were shown, one in yellow and a similar one in green. The display was noteworthy also for the fine sheet in dull red of the sample plate as illustrated on the cover of E-P JOURNAL No. 6.

Mr. Morris concluded his remarks in his inimitable manner on the die proofs of recent issues showing a complete set of the 1942 War Effort Issue. In addition to the frame displays he passed around a book containing complete sets of proofs in black of the American Bank Note Co. issues from 1897 to 1927. Together with his fund of stories and personal anecdotes his presentation was one of the highlights of the evening.

The concluding speaker was the president, Chester A. Smeltzer, who, modestly as usual, called attention to his outstanding lot of Atlanta Trial Color Proofs in blocks of four. Only those who have attempted such a collection can appreciate the difficulty in assembling such a group. Mr. Smeltzer is ably assisted by Mrs. Smeltzer, who was a welcome guest at the meeting.

Not present but displaying was Julian Gros, whose display of two frames of U. S. Die proofs included a number of notable items, among which were the Trans-Mississippi Issue, and other Commemoratives.

All in all a most enjoyable and instructive meeting, up to the usual high standards expected of Messrs. Smeltzer, Brazer, et al.

Society Official Business Section

Call for Annual Meeting of the Society

As directed by vote of the Board of Directors in their meeting of March 13, 1946, I hereby call the Annual Meeting and announce it as required by the Society's By-Laws.

The Annual Meeting for 1946 shall be held at the Hotel La Salle, Chicago, Ill., on Tuesday, August 20, 1946, opening at 10 a.m. and continuing until all business that may lawfully come before this meeting shall have been transacted. This meeting may be recessed for such periods as may become necessary or desirable during its continuance.

The election of Directors to replace those whose terms expire, and such other business as is provided by Article III of the Society's by-laws, shall constitute the agenda for this meeting.

STEPHEN G. RICH, *Secretary*

Meeting of Board of Directors, March 13, 1946

President Smeltzer called the meeting to order at 5.25 p. m., Wednesday, March 13, 1946, at The Collectors Club, New York, N. Y. The members of the Board present were: Messrs. Brazer, Morris, Myer, Rich, Rosell, Smeltzer and Zervas; with proxies from Messrs. Hartwell, Hennan, Mitchell and Pope.

On roll call by the Secretary, a quorum was established.

The minutes of the Board meeting of Sept. 28, 1945 were read and, with slight additions, approved on motion duly carried.

The Secretary presented his report on membership, showing a total net membership as of this date of 389, with 11 applications not yet admitted. The report also chronicled the death of A. S. Guerard, member No. 377. The secretary's report was accepted.

On motion, duly carried, the Board approved the acceptance with regret by the Secretary of the resignation of Member E. A. Kehr, No. 18, because of press of business duties.

On motion, duly carried, the Board approved the Secretary's action in retaining, without payment of dues, five members still in the armed forces.

Applications for membership Nos. 390 to 415 which had been handled by the Secretary in the interval since the last Board meeting, were approved and their admission as members validated by motion duly carried.

Applications Nos. 416 to 428, presented by the Secretary, were approved subject to receipt of satisfactory replies from references and as of the dates at which the posting periods required will end in each case.

On motion duly passed, the Board voted to take a Society Lounge at the 1947 Centenary International Stamp Exhibition, and directed the Secretary to apply for and reserve this lounge immediately.

The treasurer presented his report to date, covering the period from July 1, 1945, to March 8, 1946, as attached. This report showed cash in bank \$892.92, of which \$538.12 is in the Journal Account and \$354.80 in the General Account. This report was, on motion, received with thanks.

On motion, duly carried, payment was ordered of three current bills, including paper for JOURNAL No. 9 recently secured by Editor Brazer.

On motion, approval was given for the payments of bills between Sept. 28, 1945, and Jan. 20, 1946, which had been made by the Treasurer with the approval of the Editor and Secretary.

Editor Brazer reported as follows:

Recommending that S. G. Rich be accredited to the 1937 Centenary Exhibition Publicity Committee as this Society's representative. Approved on motion duly carried.

Recommending that a new current membership list be published. On motion, duly carried, the Secretary was directed to get bids from our printer.

Requesting action on getting bound volumes of the JOURNAL. Mr. Zervas volunteered to attend to this, and the matter was left in his hands.

The January 1946 JOURNAL: the Editor has been able, within the last few days, to secure paper for this and the April number. On motion, the Board approved Dr. Brazer's purchase with thanks; and confirmed payment of refund, previously voted.

On the JOURNALS of October 1945 and January 1946, the Editor reported costs and receipts, estimated for the latter number. These showed a small surplus in each case.

On motion by Mr. Zervas, the price of JOURNALS Nos. 2, 3 and 4 was raised to \$1.50 per copy, effective at once.

The Editor announced that the April 1946 number of the JOURNAL would be handled on schedule.

The matter of a "Study Group" exhibition at the Collectors Club was brought up by Dr. Brazer, and it was agreed, without formal vote, to be concerning the New York Chapter, and to be left entirely to that body to handle.

Application of the Mohawk Valley Chapter No. 3 for a Chapter charter was presented. The Chapter was accepted, pending presentation of their by-laws, on motion duly carried.

On motion duly carried, the date of the Annual Convention was set for Tuesday, August 20, 1946, at the Hotel La Salle, Chicago, Ill. The Secretary was instructed to issue the usual convention call.

A communication from Member Charles Rosenthal, with regard to a proposed publicity booklet on Essays and Proofs, was read and placed on the table pending future information.

At 7 p. m., on motion, the Board adjourned.

STEPHEN G. RICH, *Secretary*

Secretary's Report

Members Admitted, Feb. 1 to March 31, 1946

- 404 King, Anson D., 22 First Ave., Gloversville, N. Y. (General)
 405 Wellburn, Gerald E., Deerholme, Duncan, B. C., Canada. (British Columbia, British North America, Great Britain)
 406 de Vore, Weber, Ambler, Penna. (American Continent)
 408 Swenson, Arthur, D.M.D., 475 Park Ave., Leonia, New Jersey. (Sweden and all Scandinavia)
 409 Firth, L. Gerald, 5458 Aylseboro Ave., Pittsburgh, Pa. (Canada to 1899)
 410 Ayer, John, 11 Beacon St., Boston, Mass. (U. S. 1851 and Envelopes)
 411 Robinette, H. A., 900 F St., N. W., Washington 4, D. C. (Dealer)
 412 Heard, John, 107 Irving St., Cambridge 38, Mass. (No specialty stated)
 413 Bowen, Harold L., 818 Lawrence Ave., Detroit 2, Mich. (Michigan Covers; Paper Money)
 414 Florey, Capt. Theodore C., Weapons Section, Academic Dept., T. I. S., Fort Benning, Ga. (U. S. Officials)
 415 Boyer, Edward H., M.D., 1016 Second St., Mason City, Iowa. (No specialty stated)
 417 Pelletier, Burroughs, 84 St. Louis Road, Quebec, Que., Canada. (No specialty stated)
 418 Waldbaum, Sidney, P. O. Box 537, Grand Island, Nebr. (No specialty stated)
 419 Chaffee, Joseph G., 308 Anderson St., Hackensack, N. J. (U. S. Postage)
 420 Spear, Robert L., 526 Wood St., Pittsburgh 22, Penna. (Newfoundland)
 421 Scales, Lincoln J., 561 La Loma Road, Pasadena 2, Calif. (Dealer; Proofs)
 422 Tartakow, E. A., 319 South Cloverdale Ave., Los Angeles 36, Calif. (U. S.)

Applications for Membership Received

(Owing to delay in printing the January Journal, a few of these were published therein, but having not yet completed the required period of posting are again bulletined. We expect that these few will have completed the period of posting and become members before this JOURNAL reaches our readers.)

- 416 Fontes, Antonio Mendes, Rua Major Gama 395, Corumba, Matto Grosso, Brazil. (No specialty stated)
 423 Muscalus, John A., Ph.D., P. O. Box 185, Bridgeport, Penna. (Bank Notes)
 424 Tipton, John L., 777 Northview Ave., Columbus 3, Ohio. (General)
 425 Thomas, Rollin H., Jr., 72 Beverly Ave., Albany 5, N. Y. (British Colonies)
 426 Davies, Raymond A., 214 Beverley St., Toronto 2-B., Ont., Canada. (Great Britain, Latin America, Russia)
 427 Reford, L. L., 660 St. Catherine St. West, Montreal, Que., Canada. (Canada and all British North America)
 428 Seed, Allen H., Jr., 202 Metropolitan Bldg., Minneapolis 2, Minn. (Foreign)
 429 Shapleigh, S. C., New Canaan, Conn. (1869 U. S. Essays)
 430 Griffiths, William, 2037 Metcalfe St., Montreal 2, Que., Canada. (Dealer; Airmails)
 431 Levy, Marcel, 12 rue Franklin, St. Germain-en-Laye (S et O), France. (U. S., British countries)
 432 Check, Francis J., Apt. A-2, 3071 Buchanan St., Arlington, Va. (U. S. Postal Cards)
 433 Morro, Peter A., 2319 Morris St., Philadelphia 45, Pa. (Proofs)

Changes in Membership List

Changes of Address:

- 14 Holton, Robert K., Arlington, Va., to Forest Road, Essex Fells, N. J.
 316 Horwitz, William, San Francisco, Calif., to 3109 Brighton 7th St., Brooklyn, N. Y.
 153 Marlowe, Monroe, Pomona, Calif., to 572 San Francisco St., Pomona, Calif.

Addresses Wanted

Mail to the following members does not arrive but is returned, marked "Gone, No Address" or the like. The Secretary will appreciate word on any of these; a postal card will suffice. These members are in good standing and have been "lost" since becoming so for the current year.

- 263 Andres, Paul G., 10811 South Fairfield Ave., Chicago 43, Ill.
 357 Billings, Charles, 2415 14th St., N. E., Washington 18, D. C.
 331 Wright, Ira J., Navy V. 12 Unit Sec. 14, Rice Institute, Houston 1, Texas, or (later) Midshipmen's School, Columbia University, New York, N. Y. (Latter address was not bulletined for him as mail was returned previous to Jan. 1, 1946).

Membership Enumeration

In good standing March 31, 1946	393
Applications pending, March 31, 1946	10
Potential or probable membership April 30, 1946	397

Reports of Chapter Meetings

New York Chapter No. 1

Julian Blanchard, Chairman
Solomon Altmann, Secretary

The first meeting of the new year was held at the Collectors Club on Wednesday evening, January 23, the usual meeting night being changed on account of the annual business meeting of the Collectors Club. Members present were: Messrs. S. Altmann, J. Blanchard, C. W. Brazer, R. S. Bohn, S. Colby, J. M. Coopersmith, J. F. McDonough, J. F. Gros, and T. F. Morris. A welcome visitor was D. W. Wardwell, of Rome, N. Y.

The chairman announced that the following had been appointed members of the Exhibition Committee, to arrange for our exhibition in the Study Group series to be held at the Collectors Club during the current year: Sylvester Colby, chairman; Winthrop S. Boggs, vice-chairman; Sol Altmann, Julian Gros, and Tom Morris.

Upon being called on for a report, the chairman of the committee announced that a tentative date had been selected, for some time during the week beginning April 21, that a total of 24 frames would be available, that the committee was considering the matter of protection and insurance, and that details would be worked out later.

Before presenting the principal speaker of the evening, Dr. Blanchard reported a discovery that he had recently made with reference to the origin of the bank note dies of Franklin and Washington used for the 5c and 10c stamps of 1847. Previously, it had been generally considered that these dies were the work of Rawdon, Wright & Hatch, and the earliest date of a bank note showing either of them is Nov. 3, 1832 (for the Washington head), the imprint being that of Rawdon, Wright, Hatch & Co. According to the records of Dr. Brazer published in the *Collectors Club Philatelist*, this firm existed from 1832 to 1834, and afterwards with variations in title. Dr. Blanchard exhibited photographs of undated proof notes in the Durand collection of the New York Historical Society bearing the imprint of Durand, Perkins & Co., which existed from May, 1828, to 1831, containing the identical vignettes, thus proving that this Durand firm had the dies before the existence of the Rawdon, Wright & Hatch firm. The question is still unsolved as to who engraved the dies, a question, he emphasized, that should call for our every effort to solve before the great centennial celebration planned for next year.

Mr. Morris, then being called on, showed a marvelous collection of die proofs of many of the later U. S. issues, rivaling that of the much advertised Franklin D. Roosevelt collection, and containing a number of items considered to be unique, including original drawings of some of the designs. Among the issues shown were the following: Pan-American, 1902 Regular Issue, 1902 and 1908 Special Delivery ("Merry Widow"), 1908 Regular, Hudson-Fulton, Lexington-Concord, Norse-American, White Plains, Valley Forge, Clark, Sullivan, some of the Washington Bicentennials, and the Century of Progress Issue.

The session was concluded at a late hour with a rising vote of thanks to Mr. Morris for his wonderful presentation.

The regular second-Wednesday monthly meeting of the Chapter was held at the Collectors Club on February 13. Those present were Messrs. Altmann, Blanchard, Bloch, Bohn, Brazer, Coopersmith, Ehrenberg, Gros, Reiner, Rich, Stevenot, and Zervas; and our guest of the evening, Mr. Harrison Elliott.

Under the heading of general business, some further discussion was indulged in regarding plans for our proposed exhibition at the Collectors Club in the series to be put on by the various study groups. A letter was read from Mr. Hoffmann, chairman of the Collectors Club Committee on Study Groups, outlining the purpose and scope of these exhibitions.

It was announced that the regular scheduled meeting of the Collectors Club for February 20 would be devoted to Essays and Proofs, under the leadership of President Smeltzer, and members of our group were requested to assist Mr. Smeltzer by bringing exhibits and taking part in the program. [A report of this meeting will be found elsewhere in this JOURNAL. Ed.]

Dr. Blanchard then introduced our guest speaker, Harrison Elliott, of the Stevens-Nelson Paper Corporation, whose subject was the making of paper. A keen student, writer, and recognized authority in his chosen field, at one time associated with Dard Hunter, well known historian of this ancient art, and having for his own experimental use one of the few hand paper mills in the country, Mr. Elliott demonstrated that he was eminently qualified to speak to us about paper. He brought with him an actual paper mold that he had been using, and with this and the aid of photographs he explained very clearly much of the detail of the process of making paper, showing us some fine examples of his own handiwork. He also explained thoroughly the making of watermarks, and showed a die used for that purpose. One of the most interesting features of his talk and exhibit was a collection of watermarks in papers of various kinds and ages, and some of the marvelously beautiful designs excited the wonder and admiration of all. Much of the informal lecture was taken up with questions, answers and discussion, and at its conclusion the speaker was given an enthusiastic vote of appreciation for one of the finest programs of the season.

The regular second-Wednesday monthly meeting for March was called to order at 8:30 P. M. on the 13th, at the Collectors Club. Those present were Messrs. Blanchard, Brazer, Gros, McDonough, Ehrenberg, Altmann, Mott, Staecker, Holton, Lott, Coopersmith, Morris, Rich, Smeltzer, Rosell, Zervas, Rasmussen, and Carl Pelander.

A progress report from Chairman Colby of the Exhibition Committee, who was unable to be present, was read by Dr. Blanchard. After some discussion of the report, it was decided that our exhibition be held Wednesday April 24 to Sunday April 28 inclusive, with hours from noon to 9:00 P. M. each day except Sunday, on that day from noon to 6:00 P. M.; that at least one member be engaged to be present during all exhibition hours, and that the room be kept locked at all other times. It was also decided that guards would be dispensed with, and that each exhibitor would pay for his own insurance.

It was suggested that we follow as closely as practicable the rules of the National Federation governing exhibitions, and Clarence Brazier read to us those regulations.

The chairman then presented Tom Morris, who again regaled us with a magnificent showing, this time his outstanding collection of Canada proofs. In his introductory remarks Mr. Morris spoke briefly of the history of the bank note companies that produced the stamps of Canada, of his twelve years search for material, traveling far and near, and of his contacts with members of the Smillie family.

Included in the exhibit, contained in six volumes, and covering the period from 1851 to 1942, were large dies, in normal and trial colors; essays, some unique; plate proofs, on India and card; some multiple pieces, with here and there a full sheet; revenue proofs, singles and pairs; also models, vignettes, and advertising cards of the bank note companies, many of the latter items of special interest to our students of bank notes. It was an overwhelming exhibit, which would take pages to describe. Many of the specimens shown need to be cataloged in our JOURNAL.

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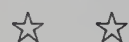
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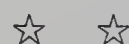
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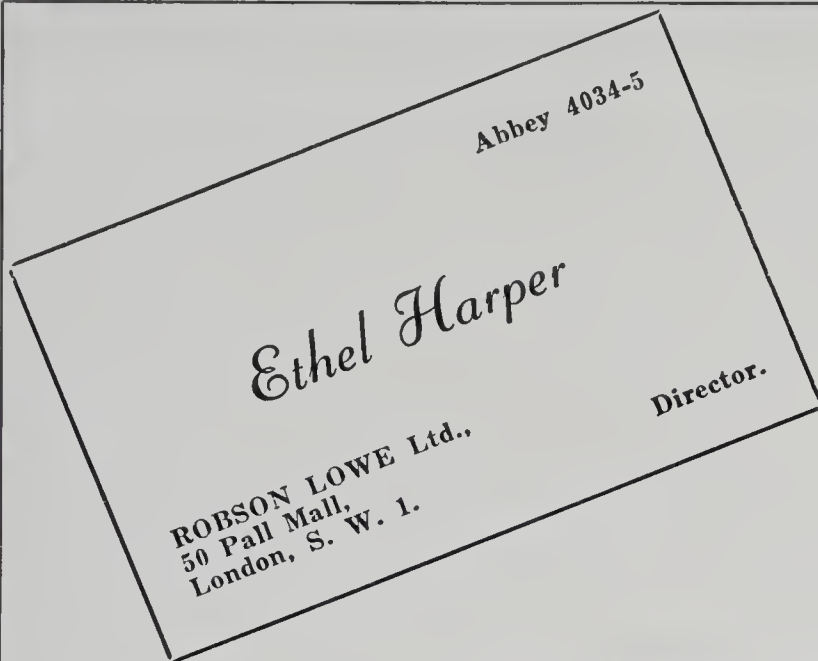
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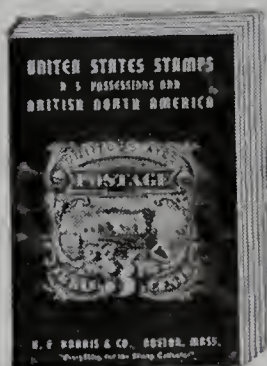
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